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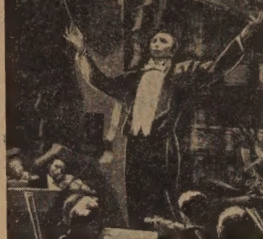
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THE COVER FOR MAY, 1949

Paderewski's Last Picture

While visiting the offices of Mr. Louis G. Lemaire, President of Lyon & Healy, Chicago, your editor was attracted to a remarkable picture of Ignace Jan Paderewski hanging on the wall. It is said to be his last photograph at the keyboard. Here was a face reflecting the giant achievement of the great Polish master who brought so much beauty and poetic inspiration to the world. At the same time it revealed the monstrous and tragic suffering Paderewski endured with the fall of Poland to Soviet tyranny. Few men were more bitterly crucified than Paderewski, whose heart, like that of Chopin, was in his beloved Poland. The picture is presented here by courtesy of Mr. Theodore E. Steinway.

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Dr. Rob Roy Peery, *Music Editor*

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A NOTABLE JUNE ISSUE

THE NEW WORLD OF TELEVISION

Television, after years of predictions and prophesies, has burst upon the American public like a bomb. Five years ago there were only a few "laboratory" sets scattered here and there. Now there are a million and a half all over the country. Paul Whiteman, whose "up to the minute" knowledge of new musical trends is well known, discusses "The New World of Television" in very striking fashion and also tells of his new "Teen-Age Club," now one of the sensations of television.

A NEW OPERATIC SENSATION

Ebe Stignani, Italian mezzo-soprano, came to America without any blare of press agent trumpets. Those "in the know" abroad recognized her as one of the greatest of present-day singers. Audiences and critics here immediately "raved" about her. She gives ETUDE many valuable ideas on "The Elements of Bel Canto."

THE STORY OF "SCHANI" STRAUSS

This is a year in which Strauss anniversaries are being celebrated throughout the entire musical world. Johann Strauss, Sr., died in 1849. Exactly fifty years later, in 1899, Johann Strauss, Jr., died. The gifted Norma Ryland Graves gives ETUDE readers a fictionalized picture of "Schani," the great Waltz King, which will charm many readers.

GRETCHANINOFF TELLS OF RUSSIAN MASTERS OF YESTERDAY

The world-renowned Russian master, eighty-four years of age, now living in New York and vigorously and actively engaged in composition, has been a self-exile from his native land since 1925. He gives a vivid picture of his contemporaries in the Russia he knew.

THEODORE PRESSER'S CENTENARY BIOGRAPHY

Mr. Presser's biography by James Francis Cooke, which began in the July 1948 ETUDE, will be concluded in this issue. We desire to thank large numbers of our friends for their enthusiastic letters of appreciation of the story of the Founder of ETUDE.

The Importance of Musical Craftsmanship

IN EVERY art craftsmanship is often the determining factor between failure and success. But craftsmanship, as we see it, is the Siamese twin of inspiration in the formula of personal advancement. The two are inseparable; without one the other expires. All this seems so obvious to us that we cannot comprehend how anyone with wide musical experience can hold a contrary opinion.

Craftsmanship in musical creation does not come down from the skies like manna. It is usually the result of long and hard study. There is no question, however, that through some humanly inscrutable process some people are gifted with far more perspicacity than others. That is, they are more quick-witted, more comprehending, more understanding, more sharp-eyed, more sharp-eared, more acute in every way. They are born that way and that is all there is to it. Scientists, anthropologists, biologists, geneticists, historians, and theologians have spent lifetimes trying to tell us why, with about as much effect as trying to tell us why a rose is beautiful. The fact is that we all have different fields of vision. Schopenhauer used to say, "Every man takes his own field of vision for the limits of the world." We all have a tendency to bend our logic to fit our personal whims and desires. This often leads to misunderstandings and heartless misjudgment of our fellows, all seeking for truth.

Many are born with an inexplicably sharp musical-aural perspicuity. This is often so enigmatic that it is not surprising that it is looked upon as a miracle of God. Mozart was certainly such a case, as has been the whole army of "wonder children" who have amazed the world. How could these astonishing little ones have acquired in their few years what adults have labored in vain for years to secure? They certainly seem blessed with a kind of intuitive insight ordained by a divine power—the power which mankind for centuries has recognized as God.

Many require long study under several masters to acquire craftsmanship—the art of moulding their ideas into the most effective form. Some acquire craftsmanship in remarkably short periods of study under masters. Wagner's only serious study, under Theodor Weinlig, was said to have been less than a year. Elgar and many others were entirely self-taught.

No one, however, can get very far in music without craftsmanship, technic, the "know-how" of the art. Many with great talents have fallen by the wayside because they have faltered in giving the requisite amount of devotion and labor to the development of the consummate mastery which the art of music demands.

The desire to discuss this subject for ETUDE readers came from reading an excellently written book, "Music and Reason," by Charles F. Smith, which is announced by its publishers as "a challenge to the popular illusion so ardently fostered by sentimental critics and historians, that great music is the fruit of divine inspiration." We read the book with particular care only to find at the end that we were more than ever one of Mr. Smith's "sentimental critics and historians." Mr. Smith is a confirmed agnostic, and contends in all sincerity and with good humor that great music is entirely the product of craftsmanship. He seems to be greatly disturbed because so many suspect that divine inspiration may have something to do with the creation of musical masterpieces. It is difficult to determine just why he should be so concerned, when he has evidently settled in his own mind that there is no God and never has been a God.

With the great wave of materialism which has been sweeping the world as a backwash of the World Wars, the appearance of such a book is not surprising. The author is scholarly, well read, and writes in an interesting manner. He seeks to show that "the parallelism between

music and religion no longer holds." After hearing some of the modern music of chaos, we might agree that much of it has a satanic rather than a divine source. Mr. Smith cites a Dr. Charles Singer who claims that "religion is a system of theology, as much the product of human ingenuity as a motor car." Mr. Smith states that "the great composers of religion have been cool, unemotional, calculating intellectualists like their counterparts in music."

After reading Mr. Smith's extremely well-organized work, filled with interesting data and quotations, we found ourselves in complete disagreement with his premises. We are far more in tune with the quotations Mr. Smith makes from the far-seeing Cardinal Newman. "Musical notes, with all their power to fire the blood and melt the heart, cannot be empty sounds and nothing more; no, they have escaped from some higher sphere. They are outpourings of eternal harmony, the voice of angels and the Magnificat of the saints." Mr. Smith comments upon the Cardinal's thought thus: "That explanation does not quite square with the facts, although the Cardinal was 'an honorable man,' and something of a musician."

ETUDE is no arena for polemical discussions, religious or otherwise, and we do not propose to start one now. We note the rise of a powerful wave of spirituality in the world when Martin Luther spoke of music as "Next to religion the only art that can calm the agitation of the soul." He was quite in line with the most recent philosophy of musical therapy.

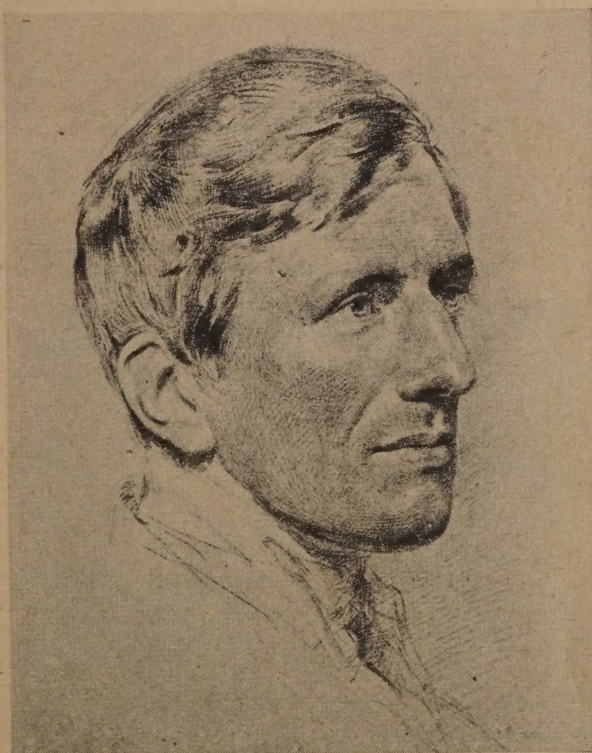
The recognition of a divine power from which we all derive our existence is so widespread that many of the most violent agnostics of the past and present, after long investigation, have come to the point where they have accepted the inexplicable mysteries of the influence of God upon all. The latest of these is the great British scientist and widely known agnostic, Prof. Cyril Joad, who has confessed that he could find no explanation for certain phenomena except through the recognition of God.

Many of the foremost musicians of our time have given your Editor in conferences their conviction of faith in divine power, based upon the miraculous evidence of musical inspiration which has brought original themes to them apparently "out of nowhere." How else can we account for the lovely melodies of Stephen Foster, who, with scant craftsmanship, produced a garden of charming themes? How can we account for the inspiration of the minstrel, James A. Bland, who gave us *Carry Me Back to Old Virginny*, still sung by millions

around the world? How else can we explain the melodic genius of Schubert, who sometimes wrote four songs in a day, and later on was unable to recognize them as his own? Surely they were not ground out of a soulless human comptometer! A vast proportion of the great music of the past was written by devout men, who in the dedication of their works paid tribute to their Maker, as did Johann Sebastian Bach with such phrases as "To God Alone Be Glory," and "In the Name of Jesus." Even those who lived worldly lives often stopped to pay tribute to a divine source.

Music students in the great music schools of the world have acquired amazing craftsmanship. There have been hundreds of Musical Doctors who have been better versed in the science of musical composition than was Schubert, but who among them has given us a *Serenade* or an "Unfinished" Symphony? Schubert could answer this. He must have known that his lovely themes came from above.

Not until science is able to create a violet, a rose, or an orchid in a test tube can we, in this age of materialism, join with the groups of materialists who contend that musical creation is merely the end result of an academic production line.



JOHN HENRY CARDINAL NEWMAN

This notable portrait of the great English ecclesiastic was made at about the time he wrote the famous hymn, "Lead, Kindly Light."

How to Punctuate Through Phrasing

by Frances Taylor Rather

ON Patsy's lesson day, I showed her this sentence: Patsy you played your piece well but it was not punctuated. I asked her to read it, and she did so. She saw, of course, what was needed to make the meaning clear. Then she told me where the punctuation marks should be inserted, after the words were separated: a comma after Patsy, a comma before "but," and a period at the end; so the sentence appeared thus: Patsy, you played your piece well, but it was not punctuated. Marilyn, standing near, alert and responsive, also showed eager interest. When I asked the meaning of the word "punctuate," Patsy said "separate"; and as I played a Chopin composition, she indicated the punctuation by clapping her hands at the end of each phrase. I was glad she used the word "separate," for punctuation means separation; and when I said "separation of what, in music?" she replied "As in English—phrases."

Punctuation in playing includes the limitless number of brief waits (and some longer ones), both melodic and rhythmical, which separate the musical thoughts, and which, even without signboards to mark them, should nevertheless be felt and observed as definite parts of good phrasing. Such waits correspond to the breathing spots in singing and to those indicated by the printed marks in reading and writing. In this connection, it may be added here, that in much of our present day printed matter, insufficient punctuation often makes a second reading necessary in order that the meaning can be fully grasped. I tell my pupils to listen to the speakers on the radio, and to note how they insert pauses; and also to watch for the beats of conductors when they are shown in the movies. Both Mr. Toscanini and Mr. Stokowski are very exacting in the matter of observing pauses, and the character of their performances is often marked by their taste and judgment in this respect.

Phrasing has been aptly termed "the punctuation of music"; "the division of musical sentences into rhythmical sections"; and rhythm has been defined as "the division of musical ideas or sentences into regular metrical portions."

The following quotations, clarifying the meaning and significance of rhythm, are worthy of mental absorption: "Rhythm combines separate tones into a sensible succession, and weaves them into a whole." Rhythm "represents the regular pulsations of music." "Tone without rhythm is unintelligible."

Assuming that technic, fingering, pedal work, and other essentials to good phrasing have been mastered; that is, thoroughly studied, and put into practice: there can be no rhythm without punctuation; and no punctuation without rhythm, for the two are inseparable, and form the backbone of phrasing. Without them, the phrasing would be inadequate, meaningless, and the entire musical content, erratic and obscure.

The Average Child

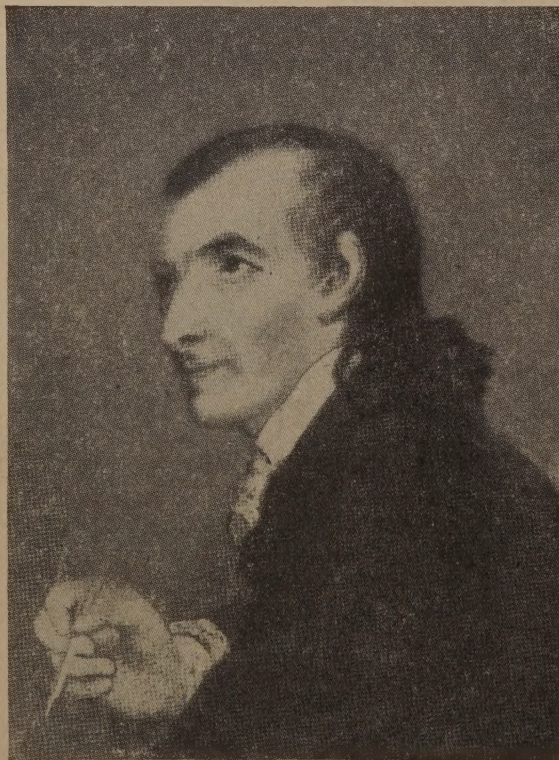
The average child, either with or without musical ability, has little or no natural instinct for punctuation in musical expression. However, that is a condition to be expected, for speed is a dominant characteristic of youth; and also, we know that speed reflects the spirit of the times. Even tiny tots, in early attempts at walking, start out on a near-run. Children are continually calling to one another, to "hurry up." Fast driving seems to stand out as a main objective of the youthful motorist; and so, surrounded as we are at all times by convincing evidences of haste, we cannot expect the trend in musical expression to be an exception. With the average child, observance of punctuation (musical) has to be instilled, or injected, if it might be so termed; and even "hammered in" by the teacher. Various schemes are resorted to by teachers, in their efforts to get punctuation into pu-

pils' playing. I have found that extra counting after a retard, or at the end of a phrase, or in fact, wherever punctuation is needed, will relieve the breathless rush, and need give no cause for fear of disturbing the rhythm, for, as mentioned earlier, the brief, well placed breaks separating the musical sections are necessary to effective, intelligent phrasing.

With the adult player, observance of punctuation should be less of a problem than with the average child, for even without real musical ability, or natural instinct for musical punctuation, maturity in years should bring a certain amount of poise, greater power of concentration, and a willingness to think. Will power, controlled by well directed thought, is a main-spring—a motivating force that should bring results in this, as in other lines of endeavor.

The Pause

The Fermata is a pause, or hold, with this marking \circ above a note or chord, signifying that the corresponding tone or tones should be sustained for varying lengths of time, according to the note value and the character of the music. This being somewhat of an elastic procedure, the judgment of the performer may also be a determining factor. When found above a note of short value, the tone may be sustained more than twice as long as the value of the note; but



FRANCIS HOPKINSON

Our first American composer was our earliest authority on rhythm and phrasing.

when found above a note of long value, it is not necessary for the tone to be held for even double the value of the note. Also, when found above a rest, the Fermata signifies a pause of varying length. When it occurs above a double bar it usually signifies the end of a composition. Such signs must be observed, as must the unmarked pauses to which we have already alluded; for silence is often more expressive than sound. A familiar saying that frequently comes to mind (from one of my Conservatory teachers) is "Now let the people enjoy hearing nothing."

On the other hand, we know of course that a pause does not always signify entire cessation of sound. One of the most impressive effects through the use of the pause can be secured by the sustaining of tones and damper pedal, thereby prolonging the sound beyond the note value after the playing has stopped. Some of the finest effects with the pause may be noted in the long sustaining of final tones and damper pedal in the performance of our best known concert pianists.

Our attention thus far has been directed primarily to Punctuation and Pauses in playing, rather than singing. This does not mean that their importance in vocal work should in any sense be undervalued, but in singing, the breathing intervals (mentioned earlier) give punctuation. The musical accents are in accord with the words, which fact makes vocal phrasing more simple than instrumental; and through freedom of emotional expression, solo singing is offered greater opportunity than choral work, in the matter of punctuation.

Choral Singing

In choral singing, rhythmical punctuation is all important. Effective vocal ensemble is dependent in large measure upon a rhythmical, well-punctuated accompaniment. In other words, such an accompaniment stabilizes choral singing, and is indispensable to good work in the playing and singing of hymns and chants. The piano lends itself well to this work. While the organ is associated with, and better adapted to the playing of sacred music, the piano, with its ease of action, and otherwise less complicated mechanism, offers excellent adaptation to the needs in rhythm and punctuation that constitute such important part in the accompanist's work for choral singing. The hymn player must know his tempo, which must be neither too fast nor too slow. Ideas should not be crowded. Listeners should be allowed time for adequate hearing and mental digestion; and, as Robert A. Gerson says in his book, "Music in Philadelphia," published by the Theodore Presser Company, "Francis Hopkinson's remarks on the rhythm of words in chanting are still a pertinent guide for this type of religious music. His plea for dignity in church music and for unity of thought in religious services will still repay consideration by our church musical authorities." This quotation is by no means a digression from our subject; for rhythm of words is a part of punctuation; and punctuation undoubtedly adds dignity to the playing and singing of church music. Also, in chanting, the prolonged pauses between words should be included as a vital part of punctuation.

The remarks and suggestions in this article are directed in the main to punctuation and pauses in *piano* playing, in which the deficiency is more pronounced, and consequently in greater need of attention, than in other instrumental branches.

Phrasing (Punctuation) on stringed instruments is done with the bow, as students are taught to "breathe with the bow."

In the playing of wind instruments (exclusive of the organ), as in singing, breathing intervals "punctuate."

The importance of intelligent punctuation as an indispensable part of good phrasing has been ably emphasized in earlier issues of ETUDE; yet surely a subject of such import, and so universally neglected, deserves additional mention in the form of a further plea for observance: and so it is hoped that the content of this article will serve as an urgent reminder that punctuation should be recognized and observed as a major element in playing and singing. Both punctuation and pauses claim definite place as main essentials to good phrasing, and indispensable means toward balanced tempo and stable, artistic, well-rounded performance.

SINCE I am in no sense a pedagogue, I can speak of pianistic progress only in terms of my own experience. I always loved to play, and longed to play as well as possible (who does not?), but it remained for two fine teachers to show me *how* to work. My technical studies were greatly advanced by the thoughtful discipline of Mathilde Verne. My technical problems were, perhaps, unusual! I was born with naturally fluent hands; I have never had to struggle for speed, agility, or any of the other purely mechanical difficulties that are suggested by the word "technique." On the contrary, I could read a page of the most difficult music (technically speaking), and play it straight off. At fifteen, I was rather pleased with this! Miss Verne taught me better.

It was she who pointed out to me that a too-easy technique was a liability rather than an asset, because it was quite uncontrolled. Nothing has value, she would say, that comes by itself—you have to know what you are doing, how to do it, how to plan to do it, how to make natural facilities serve you instead of governing you. Her first words to me were, "Now, you are going to learn how to practice!" Her two secrets of good practice were *regularity* (regardless of how you feel, what you might like to do, or what your mood is), and *mental control* (never to practice a note that was not directed and guided by alert musical thought). Miss Verne made me practice four hours a day, at one-hour periods, so that the guiding brain would never be fatigued. I find such a system very stimulating, and still adhere to it. Every day of my life, I practice from ten to eleven, from twelve to one, from three-thirty to four-thirty, and, after tea, from five to six. For the last hour, my husband has come home from his business and, since he is a fine amateur pianist, we devote the time to playing concertos together.

An Effective Practice System

Miss Verne also made me practice, with thoughtful care, the technique that previously had come as a matter of instinct. The point was to make me aware of what I was doing and how I did it. For an hour, I worked at scales, exercises, octaves, arpeggios, stretching drills, exercises in thirds, in sixths, and elementary "five-finger exercises" to gain evenness and



MOURA LYMPANY

On Becoming a Better Pianist

A Conference with

Moura Lympany

Distinguished British Pianist

by Rose Heylbut

Moura Lympany has now added America to the list of countries she has conquered and, as is customary in her case, the conquest took place with enthusiastic delight. Looking young as a school-girl and glamorous as a film star, Miss Lympany played her New York engagements to acclaim that placed her in the forefront of the truly great pianists of the day. British born and of British ancestry, Miss Lympany early showed her unusual musical aptitude. At seven, she began piano lessons in Belgium; at twelve, she electrified her audience by her playing of the Mendelssohn G-Minor Concerto, under Basil Cameron, at Harrogate. Winning of the Ada Lewis Scholarship brought her study at the Royal Academy of Music, in London, where, at fifteen, she was awarded the Challen Gold Medal as the best student of the year, as well as the Hine Gift, for composition. Upon being graduated with high honors, she wisely resisted the lure of increasing public engagements and devoted the next few

years to further intensive study under three great teachers—Paul Weingarten in Vienna, and Mathilde Verne (the teacher of Queen Elizabeth of England) and Tobias Matthay in London. In 1938, Miss Lympany won second prize in the formidable Ysayë Pianoforte Competition in Brussels. Success now was assured, and she began the public career which has carried her through triumphant tours of Europe, South America, Australia, and America. In 1945, Miss Lympany and Sir Adrian Boult were the first British artists to play in Paris after the liberation. The following year, she and Sir Adrian were expressly invited to represent British music at the Prague Music Festival. Miss Lympany is famous for her beautiful singing tone, her prodigious technique, and the sensitive musicality of her interpretations. In the following conference, Moura Lympany, from her wide and varied experience, tells ETUDE readers how to become better pianists.

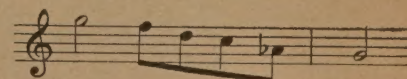
—EDITOR'S NOTE.

control. I adhere to this system today. For my first hour of work, I play only technique—sometimes in the form of exercises, sometimes in the form of passages from compositions which I am playing at concerts, at that time. To these, today, I always add a number of Chopin *Etudes*. These, of course, are musical works which I also play in concerts—but taken as pure drills, they run the gamut of everything a pianist needs. No matter what else I may practice, by way of technique, regularly, *every day*, I play the following Chopin *Etudes*: Opus 10, Number 4 (C-Sharp Minor) comes first. This is an enormously difficult work, made more difficult by its great speed. First, I play it very slowly as it is written; second, I go back to the start and vary the rhythm by accenting the second note of each measure; third, I accent the third, and so on. Fourth, I go through it with syncopated rhythm. Next, comes the following *Etude*, Number 5—the study on the black keys, which I practice in exactly the same way, varying and syncopating the rhythm, and always slowly. Then I apply the same procedure to the study in thirds, the study in sixths, and, finally, to the study in octaves (Opus 25, in B-minor). In this octave study, I not only vary the rhythm, but, for great wrist agility, I play each octave as though it were written as three or four repetitive octaves. When you have done all these things with all these studies, your hands will carry out pretty much anything you want them to do! Naturally, all practicing must be done

with conscious and alert control, so that you not only achieve your effects, but know what you are doing.

Wisdom from Matthay

The conscious art of interpretation I learned from Tobias Matthay. This is no reflection on Miss Vernel! It is simply that I was older when I came to Mr. Matthay—in my late teens—and consequently more maturely ready for interpretative values. At this period, my problem was one which, I think, besets many students. I could think and feel, inwardly, what I wanted the music to say, but experienced difficulty in getting the feeling out of my inwardness and into the piano. Matthay taught me how to take interpretation out of the realm of vague feeling and to project it, consciously, as a planned pattern of musical thought. My first work with Matthay was the Delius Piano Concerto. It begins like this:



I sat down and played it as I felt it, and Matthay said "No!" He asked me *why* I played it as I did, and I had no answer, except that I felt it that way! Then he said exactly what Miss Verne had said in the matter of pure technique—that nothing has value unless you know *what* you are doing, *why* you do it, and *how* to do it. Then he gave me my first taste of thoughtful interpretation. He pointed out that the first note of the Delius is of longer duration than the four notes immediately following; and that *through* those four notes, the first one leads into the next long note. Those time-durations have interpretative value—always, a longer note must be played more loudly than shorter ones. Again, the leading, or progress, of one firm note to the next shapes the pattern of the phrase. Then he told me to play the music again—and immediately, I saw reasoned clarity where, a moment before, I had been groping among instincts and feelings. By learning to work out the *why* of music, according to note- (Continued on Page 324)

The Teacher's Round Table

Look and Listen

I play two pianos with a friend of mine, but we are not satisfied about certain aspects of our performance. We find difficulty in falling together on the first beats, especially after a rest, or a hold. It gives our playing a character of insecurity and carelessness. What would you suggest as a remedy?

—(Miss) H. S., Michigan

Two-piano performance requires long study and considerable rehearsing if the partners are going to have that "feel" which makes each one aware of what the other one is going to do. After long years of public playing some teams develop it to such an extent that they sound like one single instrument. At times their identical rendering of shadings, phrasing, accents, and even the expression, is nothing short of amazing. They are musical twins who cannot be distinguished from each other.

However, you may be sure that for a long time they had some way of using signals, and perhaps they still do so. This can be done so discreetly as to remain unnoticed. A very slight nodding of the head may be enough, or a quick look, all of which does not go beyond the footlights. It is there, nevertheless, and it works.

With patience and perseverance, you and your partner will likely evolve a signal system of your own which will work out to your satisfaction. Then later on you may be able to discard it and enjoy that feeling of security which will be the best reward for your efforts.

Conducted by

Maurice Dumesnil, Mus. Doc.

More Stumbling

In my study of the piano I have a difficulty about which I would like to request your advice. I believe it has more to do with nervousness, than with the fingers. When I have learned a composition quite well I often stumble when starting it. After that I go through the piece quite comfortably. I read ETUDE with much enjoyment, and would be glad for any suggestive help. My trouble occurs mostly when playing at the home of friends.

—(Miss) F. V. L., Maine.

I could bet ten to one that your stumbling has nothing to do with either nervousness, or the fingers. Rather, I would ascribe it to a condition which I have observed many times and for which I give the following advice:

Please take time to get seated comfortably and conveniently. If the seat is too low, ask for a cushion, or some books; if it is too high, don't hesitate to ask for a lower one. Place your feet on the pedals, ready for action. Then concentrate your thoughts on the tempo of the piece, so you can start at the proper speed instead of using the first meas-

Eminent French-American
Pianist, Conductor, Lecturer,
and Teacher

ures "to get adjusted." Better still: hum inwardly the first measure, and count the beats mentally. With such preparation you ought to "pitch in" right.

Too many people start before they are ready. Here, once again, be wise: "Take time to take time."

Boys' Pieces

I have many boys in my class and I feel I should like to teach only boys, as I find them very interested in piano playing. Could you suggest a list of suitable and not too difficult pieces?

—(Mrs.) G. H. R., Texas.

"Boys' pieces" must be buoyant, rhythmic, peppy, full of "zip," and also melodic or descriptive. Here I will quote a few of them at random, but they are representative and I am sure you and your boys will like them very much:

My Scooter, Ada Richter; *The Cobbler*, William Scher; *Bicycle Ride*, J. J. Thomas; *The Hunting Song*, Bernard Wagness; *Tumbling Clowns*, *The Skating Boy*, Evangeline Lehman; *The Soap Box Derby*, Richard Manley; *The Chase*, Edna Taylor; *Danse Russe*, William Scher; *Dance of the Sprites*, Joseph M. Hopkins; *Fire Dance*, James Francis Cooke; *Air Patrol*, Robert A. Hellard.

All the above can be obtained through the publishers of ETUDE.

Hail Solfeggio!

Last summer as I mused along the picturesque old winding streets of Alençon in Normandy (population 17,000) I came across an official poster in black and white and bearing the arms of the city. It announced "Free Courses in Solfeggio and Instrumental Music," was signed by the mayor, and ran as follows:

"Notice is hereby given to all those who wish to learn music, or to have it taught to their children, that the re-opening of the classes will take place on Saturday, October 2nd, 1948. The object of these classes is to enable the students to become members of the Music Corps."

"After elementary studies, the lessons in Solfeggio will be replaced by a course in Instrumental Music to which the students will be admitted after passing an examination successfully. When their instruction will be judged as adequate and according to the regulations in vigor, they will receive full and compulsory membership in the Music Corps."

Investigation disclosed that the applications were very numerous, and proof that the results are satisfactory came to me when I had an opportunity to hear the Municipal Band. The performance was marked by notable quali-

ties of ensemble and tonal balance, but above all it was the observance of the beat and rests which was really refreshing and stimulating.

So once again and for everyone, "Vive le Solfège!"

Dripping Dew Drops

Recently I had a musical argument with several friends as to how the arpeggiated octaves near the end of Debussy's *Reflections in the Water* should be played. I told them I had read that you said Debussy wished them to be rolled from top to bottom, rather than the usual way—bottom to top. Am I right? Last night we attended an artist recital in which the pianist played a Debussy group. I went back stage and asked him about this. He said he had always played those octaves in the usual way but would be interested in trying them the other way. Would you mind writing something in ETUDE on this important point?

—(Mrs.) B. M. W., Georgia.

You are entirely correct, and Debussy himself suggested to me that way of playing the octaves—downward instead of upward—as indicated in my short opus "How to play and teach Debussy." When done with the proper touch and *not too fast* the effect is of exquisite loveliness. The tone must be liquid, the notes must "fall" delicately, peacefully. Think of a river bend on an autumn day, when the leaves turn into gold and a soft mist lingers over the quiet water. Venerable trees reflect themselves in dark shadows and drops of dew drip from the foliage while one hears the distant tolling of a village church bell. Perhaps Debussy never afforded a deeper appeal to the imagination, with incomparable opportunities for tone coloring, clever pedaling, and supreme artistry in the elusive blending of light and shade, than he did here.

It is interesting to know that *Reflections in the Water* and the other two *Images* of the first volume were written during a vacation at Eastbourne, the well-known resort on the English Channel. However, the first draft did not satisfy him; so he "resolved to write another version along new lines and according to the most recent discoveries of harmonic chemistry." The result was successful. "Without boasting unduly," Debussy wrote, "I think it now holds well together and may take its place in piano literature at the left of Schumann, or the right of Chopin . . . as you like it."

It has! *Reflections in the Water* has become one of the most beloved pieces among concert pianists and music lovers alike.

Wants Metronome Markings

What are the correct metronome markings for the following compositions? *Polichinelle* and *Prelude in C-sharp minor*, Rachmaninoff; *Menuet à l'Antique*, Paderewski; *I Love Thee*, Grieg; *Gypsy Rondo*, Haydn?

—(Miss) E. K., Minnesota.

Polichinelle ♩=138. *Prelude in C-sharp minor*, ♩=76, and ♩=92 in the *Agitato*. *Menuet à l'Antique*, ♩=132. *I Love Thee*, ♩=63. *Gypsy Rondo*, ♩=144.

But remember: the above markings are given only approximately. There must be no stiffness in the performance, no attempt to keep these tempi for any length of time. The musical expression requires that you fluctuate, fluctuate.



MRS. AND MRS. MAURICE DUMESNIL HONORED AT PORT HURON
Radio Station WTTH at Port Huron, Michigan, held Open House for a day to honor Mr. and Mrs. Maurice Dumesnil. Mrs. Dumesnil, who was formerly Miss Evangeline Lehman, was born at Port Huron.

Paderewski the Incomparable

(November 6, 1860—June 29, 1941)

The Most Dramatic Figure in the History of the Piano

IT is now eight years since the passing of Ignace Jan Paderewski and with every year his fame as an unparalleled artist and as a great human soul has grown magnificently. The renown of Chopin, Liszt, Rubinstein, Carreño, and other famous virtuosi is undimmed. The inimitable creative genius of Chopin and his tragic ending make him the most romantic of musical history. The fiery brilliance of Franz Liszt, as well as his significant contacts with the great musicians of his day, make him, in his way, an incomparable figure in the never-ending story of music.

In Paderewski, however, we have, in addition to his long career as a virtuoso, a world figure in the field of statesmanship, an unusual writer, composer, and orator, who gave up a fortune to help restore his native Poland at the end of World War I and who, in his last years, saw Poland fall to external interests and died broken-hearted in New York City.

Our many personal meetings with Paderewski were always memorable. The first occurred in Carnegie Hall, when your Editor was a youth. On shaking hands with him we felt an indescribable sense of power and force which never seemed to leave the master. It is said that at the Peace Table at Versailles, where Paderewski exhibited an extraordinary fluency with the languages of most of the nations represented, he was one of the most dominant figures. In discussions with a hundred or more of his colleagues there has been an all-around admission that Paderewski, all things considered, was the most dramatic figure in piano playing: his quickness of wit, his breadth of view, his warmth of heart, his bigness of concept. In 1915, when Paderewski was in his prime, your Editor had his first lengthy conference with him. It was upon "Breadth in Musical Art Work." Therein Paderewski made many momentous statements, among which was the following:

Musical Culture in the Home

"Music in itself is one of the greatest forces for developing breadth in the home. Far too many students study music with the view to becoming great virtuosi. Music should be studied for itself, without any great aim in view, except in the cases of marvelously talented children. Again, many children might be developed into teachers or composers who would never make virtuosos. This should be very carefully considered. Most of the students assume that the career of the virtuoso is easier, more illustrious, and last but not least, more lucrative than that of the composer. But is it not better to start out to be a great composer or a great teacher and become one, rather than to strive to be a virtuoso and prove a fiasco?

"The intellectual drill which the study of music gives the child is of great educational value. There is nothing which will take its place, and it is for this reason that many of the greatest educators have advocated it so highly. In addition to this, the actual study of music results in almost limitless gratification in later life in the understanding of great musical masterpieces."

ETUDE is indebted to Mr. Theodore Steinway for the privilege of printing on the cover of this issue Mr. Paderewski's last portrait. Here we see the venerable master of the keyboard, his face reflecting his long and historical career, his great achievements in art, statesmanship, and philanthropy, seated at the keyboard. It is probably the crowning picture of his magnificent career. Few of the masters of the keyboard have had the photogenic characteristics represented in Paderewski's countenance.



PADEREWSKI'S FIRST FAMOUS PORTRAIT

When Paderewski made his first sensational appearance in New York his manager circulated the orange crayon portrait made by the famous English artist, Sir Edward Coley Burne-Jones (1833-1898). This was the great pianist's first well known portrait. It inspired the poet, John K. Allen, to write the accompanying graphic verses describing a Paderewski début.

Paderewski

A Portrait

by John K. Allen

When Paderewski strikes the keys:

There comes a strange, deep silence o'er the hall;
The people stand, or sit just where they are,
And do not move, nor talk, nor stir at all,
Lest a low whisper should that silence mar.

And then the tall, gaunt man, with tawny hair,
And pale, gray face, completely self-contained,
His bony fingers first raised high in air,
Sends crashing chords where late the silence reigned.

And then his rapid glance runs round the place,
His lean, long fingers grip his bony knees;
He wrings his hands; meantime the gray wan face
Looks o'er the people and still no one sees.

The atmosphere is right; the mood is there;
The master and his instrument are one;
And in the stillness which pervades the air,
An old-time, low, sweet love song is begun.

One hears the constant dripping of the rain,
As Chopin's measured prelude flows along.
And then a dirge's melancholy strain
Breaks off the haunting sweetness of the song.

And gloomy monks, with solemn, chanting tones,
Make pious march-past at the midnight hour,

Bearing a brother o'er the courtyard's stones,
And out old Valdemosa's ruined tower.

And then, through constant dropping of the rain,
The tender love song's cadence is resumed,
Until it ends in softest, sweetest strain;
And life—by two great artists—is illumed.

The fingers pause in silence o'er the keys;
Two low, sweet chords sound softly on the air;
The lean, long fingers grip again the knees,
And then the artist starts the Militaire.

The lover's song is changed to bugle call;
The dropping rain to bursting bomb and shell.
The monks' sad chant in monastery hall,
Gives place to man's mad shout and angry yell.

A thousand horsemen dash across the field;
A score of brazen bugles sound aloud the charge,
A thousand hate-born lances press or yield;
A hundred cannon spitefully discharge.

Yet over all the gruesome tones of hate,
A lover's song resounds quite sweet and clear;
As birds are said to nest, and sing, and mate,
'Mid war's mad lust, quite undisturbed by fear.

Again the maddening rush of onswep men,
Again the bugle's call sounds shrill and far;
Once more the clash of hate, and then
In slow, sad measures ends the tale of war.

A moment's silence, then the list'ning throng
Bursts forth in wild tumultuous acclaims.
And war's grim charge, or lover's heartfelt song,
Alike the music master's power proclaims,
When Paderewski strikes the keys.

ETUDE readers desiring a short biography of Mr. Paderewski at trifling cost will find that written by the Editor of ETUDE in 1915 adequate and convenient. When Dr. Chester Lord was completing his standard series of biographies for the famous "Beacon Lights of History," the first contemporary musician selected for the list was Paderewski. After much search, Dr. Lord finally wrote to the master and asked him if he had a favorite life story. Mr. Paderewski replied advocating "Ignace Jan Paderewski" by James Francis Cooke, which is now published in The Etude Musical Booklet Series for fifteen cents.

Fortunately for the musicians of today, Paderewski records are still available, and the moving pictures in tone film are remarkably good. Thus, while the living presence of the great virtuoso is no longer with us, it is still possible for future generations who never heard him to form some estimate of his great appeal to people of all lands.

Among the famous records that are obtainable are:

MO-748—Paderewski Golden Anniversary Album—containing

Theme and Variations in F Minor (Haydn)

Polonaise in A-Flat (Op. 53) (Chopin)

Rondo in A Minor (Mozart)

Moment Musical #2 in A-Flat (Op. 94) (Schubert)

DM-349—Sonata in C-Sharp Minor (Op. 27, No. 2)

"Moonlight" (Beethoven)

1387 —Etude in C Minor (Op. 10, No. 12) "Revo-

lutionary" (Chopin)

Etude in G-Flat Major (Op. 10, No. 5)

"Black Keys" (Chopin)

6825 —La Campanella (Paganini-Liszt)

Nocturne in F- (Continued on Page 336)

Concerning the Concertmaster

A Conference with

Harry Zariéf

Concertmaster, CBS Symphony Orchestra

by Gunnar Asklund



HARRY ZARIEF

BEING a concertmaster is a field in itself—different both from solo work and from playing in the orchestral ranks. May I say at the start that neither the concertmaster nor the orchestral player is a frustrated virtuoso! He is, rather, a musician with a set of native abilities which fit him for ensemble work and, in the case of the concertmaster, for ensemble leadership. He's in the orchestra because he wants to be there, and by developing the abilities born into him, he serves an important need in music and secures to himself an interesting, satisfying life.

The concertmaster plays with the men, occupying the first desk of the first violin section. Necessarily, he must be a man of wide orchestral experience. He must also be qualified to impart the conductor's interpretative wishes to his own section and to the orchestra as a whole. He must further be able to take over the conductor's duties, if necessary. This over-all picture varies somewhat according to whether he plays in an independent symphony or in a radio orchestra. The radio orchestra prepares its programs in a minimum of rehearsal time, and the programs run the gamut of every possible musical style, from symphonies to bits of background music. (A radio symphony orchestra, as a unit, does not play popular or dance music; however, many of the individual men take over work in these forms. Thus, the concertmaster or any of the men may put in a couple of hours of jazz without violating their status as symphonic musicians.) These special radio requirements make it necessary for the radio musician to be even better grounded in forms and styles, even more alert to interpretative nuancing, and even more fluent at sight-reading than the straight symphonic player. This is especially true

Born in Rochester, New York, Harry Zariéf (pronounced Za-réef) began the study of violin at the age of ten, under Samuel Belov at the David Hochstein Settlement School, named in honor of the gifted young American violinist who was killed in World War I. When Mr. Belov became a member of the faculty of the Eastman School of Music, young Zariéf joined him there, at the same time entering the University of Rochester as a music major. He served as concertmaster of the Eastman School orchestra and, while still a student, played with the Rochester Philharmonic and with the orchestra of the Stromberg-Carlson Radio Station, WHAM. Upon graduation, with highest departmental honors, he continued his studies under Hans Letz at the Juilliard School, and became concertmaster of the Juilliard orchestra. During Zariéf's student days at Juilliard, the concertmaster of the CBS Symphony Orchestra was called to other duties and the great network needed a substitute concertmaster in a hurry. Because of his record as concertmaster in both conservatory orchestras, young Zariéf was summoned for the post. He remained with CBS, first as assistant concertmaster, where he served under Howard Barlow, André Kostelanetz, and many distinguished guest conductors; and later was appointed concertmaster. Mr. Zariéf is well-known not only as a musician, but as the father of quadruplets (three girls and a boy, born in 1944). In the following conference, Harry Zariéf tells ETUDE readers about non-solo playing, and outlines the qualities required of a concertmaster.

—EDITOR'S NOTE.

of the concertmaster engaged in radio work.

When I began my work as radio concertmaster, a colleague told me that the most important part of my job would be—knowing when *not* to play! That sounded odd; didn't the indicated rests take care of the silences? I soon learned better. Emergencies can arise. It is not impossible that, after the brief rehearsal time, and under the strain of a big broadcast, the conductor may raise his hand for an entrance a shade of a minute too soon. Then the concertmaster is able to help him by holding up his bow for the split second of time it takes for the conductor to correct himself. A good concertmaster must be alert and ready for things like that—indeed, for anything!

The concertmaster's post calls for extra musicianship, extra alertness, an extra sense of deep responsibility, plus those qualities of leadership which will enable him to transmit the conductor's wishes to the men, with harmony on all sides. Besides leading the first violins, his duties include:

1. Responsibility for the intonation of the entire orchestra. Before each rehearsal and each performance, the concertmaster asks the oboe (the official pitch-giver) to sound "A." Then the orchestra tunes up, preparing itself as an instrument to be played upon by the conductor. The concertmaster must make sure of exact pitch.

2. A measure of responsibility for the discipline of the orchestra. When the conductor wishes quiet

to begin rehearsal, he tells the concertmaster, who then gets the men into order.

3. The possible need for conducting rehearsals if the conductor leaves the podium.

4. Responsibility for understanding the conductor's interpretations and for transmitting them to the men. Since the concertmaster has no conferences with the conductor, he must be more than normally alert during rehearsals.

5. The ability to perform solo passages in all styles of works.

The concertmaster does not rehearse the men without the conductor (except for the brief moments indicated), and he does not engage the players (although, in symphony orchestras, he is usually one of the auditioning body).

How does the concertmaster come to his post? Normally, there are three ways. Occasionally, a soloist of fine reputation is asked to take the position. If I am not mistaken, this was the case with both Mishel Piastro and Mischa Mischakoff. The second way is for a thorough and persevering young musician to enter his section as a player and, on his record, to earn a call to the concertmaster's chair. The third way is for a young man to earn the concertmastership of a small orchestra (student or professional) quite early in his career, and to give a sufficiently good account of himself to be ranked as concertmaster material, from the start. In each case, a solid background of musicianship and experience lies behind the call.

Special Requirements

In radio, the requirements of the concertmaster are more stringent, if anything, than in the symphonic field, for the reason that the key radio stations employ orchestral men of top rank only. Because of the briefer rehearsal time (some three to six hours instead of several sessions during the week), radio musicians must prove their experience, a marked talent for their instruments, thorough musicianship and all it implies, and their ability as absolutely fluent sight-readers, before they are engaged. When CBS was presenting its fine "Invitation to Music" series, several of the distinguished guest conductors expressed astonishment at the speed with which the men mastered their parts, without sacrifice of musicianship. For one of these programs, Leopold Stokowski offered the *Metamorphosis* of Richard Strauss, not an easy work. There was the usual pre-broadcast rehearsal period. But after perhaps two hours of work, Mr. Stokowski was so well satisfied with the quality of the performance that he allowed the men to take the final hour off to rest!

But to return to the concertmaster! There are many young people in our studios and conservatories today who dream of becoming the concertmasters of tomorrow. Who among them will succeed? It is well to remember that the most valuable man in an orchestra is the one who learns to know what is going on *outside* his own section. In professional music, it is not considered a feat to play one's own part! The final significance of the music resides in its unity. Thus, the player who is trained to adjust himself to working with others; to make his entrances, phrases, and so forth, fit smoothly and meaningfully into the building of that desired musical unity; to follow the rest of the orchestra *while* he plays—such a musician is heading toward something more than the mere playing of notes!

Second, a most necessary asset for orchestral advancement is the complete readiness and willingness to accept the conductor's interpretative wishes, plus the ability to transmit them to the men. Most orchestras have guest conductors, and it is entirely possible that a season will include several performances of the same work, each differently conceived. Naturally, the concertmaster has his own musical preferences! He must not consider them, however. His task is to insist on what the conductor wishes, and to affect that insistence so that the currents between conductor and men flow smoothly. Indeed, the success with which an orchestra carries out the interpretations of a conductor, depends in no small degree upon the skill with which the concertmaster makes those interpretative wishes understood. He does this by his bowings, his phrasing—by his command of the elementary grammar of music. For example, (Continued on Page 326)

The Finger Stroke in Piano Playing

by Henry Levine

Well-Known Pianist, Teacher, and Editor

In Collaboration With Annabel Comfort

WE CAN shape our fingers in several ways. For example, we can stretch them straight out in line with the back of the hand. From this point on, we can pull the finger tips in slightly, whereby we play on the soft finger pads, just behind the tips. This is the extended finger position. By curving the tips still farther in, we get the conventional rounded finger shape with tips pointing straight down. By pulling the fingers in a little more, the tips would point in so that we would play on our finger nails. If we continue the inward motion of our finger tips we end with the clenched fist.

It is interesting to note the changes in the hand position as the fingers change shape. When the fingers are held out flat, the back of the hand slopes down slightly from the wrist. When the fingers are clenched, the back of the hand slopes up. The slope of the hand adjusts itself to any in-between shapes of the fingers. This adjustment is an automatic one. Any interference with this natural adjustment will cause strain.

Of the several shapes which fingers can assume, two are chiefly used in correct piano playing; the arched or rounded finger with tips pointing down, and the partially extended finger with somewhat flattened arch, and with finger pads making contact with the keys. The extremely extended or flattened out finger is hardly the position one would adopt in playing the piano correctly. Yet you will see the fingers shaped and played in this manner by those who have not been properly trained. I have also seen some players of popular music use this extremely flat finger position. On the opposite side of the picture, playing with the fingers bent too far in is risky, because contact with the key may be made with the nail, causing the finger to slip off the key.

The rounded finger shape may be learned in several ways. If the player will drop his arm by his side,

you will notice that his fingers form a natural arch. This natural curvature of the fingers should be kept when the arm is placed in playing position over the keys. Another way, and the one usually suggested, is to hold a round object like a ball or apple. This should set the finger shape. Still another way to develop the finger shaping sense is to extend the fingers all the way out. Then bring them all the way in, in fist form, and then, without looking, have the fingers open up to the correctly rounded shape. After a few trials and checkups, the fingers should find the proper shape.

The correct shape should be held without stiffness. Stiffness in the finger joints causes stiffness in the hand, wrist, and arm, and interferes with finger action. To test them for freedom, move the fingers of each hand in, as we have just described, and with the fingers of the other hand, flop them out, and let them fall into place.

There are still other devices for loosening the fingers; but these mentioned should suffice. The rounded finger is used in the normal five finger position where notes proceed stepwise. It can be used also in a contracted form in a chromatic succession of notes. Where the notes are spaced farther apart, as in arpeggios, the extended finger is more comfortable. Here again, nature, if permitted, sets the correct pattern. As fingers space farther and farther apart, they naturally extend outward. Curving the fingers when they are widely spaced locks the joints and causes strain.

Since the finger is made up of three parts, moving the finger as a unit offers some problems. For example, the finger can be bent from the hand knuckle even when the two end sections are straightened out, as we see in the case of those who play with flat fingers. I have known of concert players who limber up their fingers by placing them in hot water, and they bend just one finger at a time from the hand knuckle, keeping each finger in a straight line. It is also possible to keep only the part of the finger next to the hand in a straight line with the hand, and yet move the finger in and out from the middle joint.

When we make a downward stroke with the fingers in rounded form we really have a double action in the finger. That is, in order to move the finger down, we must start from the hand knuckle, and in order to keep the finger in rounded shape we must bend it from the middle knuckle only enough to point the finger tip down. Here is where trouble sometimes sets in. A beginner, in trying to move his finger down, instead may pull in with his finger tips. If contact is made with the nail, the finger will slip off the key. If contact is made with the fleshy part of the finger, the finger tip joint will bend. Yet pulling in with the fingers is a natural motion in every-day living. We use that motion when we close our hand or when we hold or clutch an object. There is a powerful gripping action in the fingers, as can be observed even in a new-born infant. Moving the

finger down only from the hand knuckle, without moving the finger tips in too far, is a cultivated skill that can be achieved only with practice.

To develop the correct finger stroke at the keyboard, the player, first of all, should adopt a comfortable playing position. Let the right arm rest freely on the keyboard, with the side of the thumb holding down, let us say, the C an octave above Middle-C. The thumb should be straight with the key, and in to about the base of the nail. If too far in, the other fingers will crowd into the black keys; if too far out, the arm may slip off the keys. The other fingers should be spaced over the adjoining keys D, E, F, and G, with the finger tips pointing down and touching the key surface. This is the so-called "close position" of the fingers. Because of the different lengths of the fingers, the tips will be arranged in a half circle, the fifth finger near the edge of the key, the third finger near the black key, and the second and fourth fingers in between. The wrist is on the level of the keys, with the hand sloping up and arched.

Adjusting the Arm Weight

To see that the arm is not resting too heavily on the key bottom, move the wrist up and down a few times. If not enough arm weight is resting on the key bottom, bring the wrist up until the thumb is pointing straight down. The arm weight will then be felt in the thumb tip. The feeling of weight there should be maintained while the wrist sinks to the key level. In fact, focusing the weight onto the thumb or any finger tip is not so easy, because we are trying to set full arm weight down vertically on a finger tip, while the forearm is in a horizontal position. The tendency to pull off and away from the keys should be offset by an inward and on-to-the-key position. This is the pianist's way of establishing contact with his instrument, just as other instrumentalists have their way of holding their instruments.

With the arm resting on the thumb, on C, let us begin moving D with the second finger, in close position. At first, barely start the key in motion. Do not try for tone as yet. Our purpose now is to get the feel of the resistance of the key, as it starts, and to check up on finger actions. Jiggle the key down and up a few times, still not trying for tone. Watch the finger tip. See that it does not pull in and break as soon as it meets key resistance. Rather, keep the tip pointing down, and trust the other easy action of the finger from the hand knuckle to supply the force necessary to start the key. Soon confidence in this type of downward finger action will be established, and there will be no tendency to get power by pulling in at the tips.

Every piano action differs in resistance; but this way of jiggling the key to feel the starting resistance is a good way to become accustomed to the action. You get the feel of it, a velvety sensation, not only in your finger tip, but in the rest of the finger, hand, and arm. This is also a good time to watch the other fingers, and see that they remain quiet while the second finger is starting the key in motion. They will remain quiet as soon as the feeling of effort is felt centered in the finger moving from the hand knuckle. Thus, a sense of finger independence is developed, and the tendency for other fingers to try sympathetically to come to the help of the playing finger is eliminated. I have tried these exercises with very young beginners. They quickly gain control over their playing and non-playing fingers. With this control acquired at the very beginning of instruction, faulty playing habits which are (Continued on Page 328)



Photo by Papet-Sweeney

HENRY LEVINE

Bruno Walter's Momentous Beethoven-Cycle

by Alfred Lindsay Morgan

ON FEBRUARY 27, Bruno Walter began a six week's series of Beethoven concerts, including performances of all nine symphonies and concerted works. This series, rightfully states its sponsors—the Columbia Broadcasting System—"serves as a fitting climax to Bruno Walter's two-year tenure as Musical Adviser to the Philharmonic-Symphony Orchestra of New York." Readers may recall that last year the distinguished conductor celebrated the twenty-fifth anniversary of his first appearance with the New York Symphony, predecessor of the combined Philharmonic-Symphony. There is no question that during these years Walter's sensitive and dependable musicianship has greatly enriched the musical life in this country. From about 1934 to 1939, Walter was mainly in Europe, where he was associated chiefly with the Vienna Staatsoper and the Vienna Philharmonic Orchestra. He also conducted at Salzburg in 1938 and 1939. With the Nazi domination of the continent, Walter, like so many others, refused to remain, and America was fortunate in having him return to us permanently. The veteran conductor, now in his seventy-third year, has long been a favorite with American audiences and with American record buyers.

Walter, born Bruno W. Schlesinger, began his career early, after study at the Stern Conservatory. By his twenty-fifth year he was an established Kapellmeister, having successfully served terms at Cologne, Hamburg, Breslau, Pressburg, Riga, and Berlin. In 1901, he was appointed conductor at the Vienna Hofoper. This was the real beginning of his long and brilliant career. In 1914, he succeeded Mottl as Hofkapellmeister and Generalmusik-Direktor in Munich, remaining there until 1922. Thereafter came his first visits to America, an appointment as conductor at the Staetdtische Oper in Berlin (Charlottenburg), and in 1929 his succession to Furtwaengler as conductor of the Leipzig Gewandhaus Orchestra. His guest performances in England, this country, and elsewhere are too numerous to state. After the first World War, Walter led the first season of German opera at Covent Garden, London. In England, he has long been much admired, and in France his popularity was equally great, both in concert and opera. (He became a French citizen in 1939.)

Walter is especially admired in his interpretations of the German romantics. The late composers of this school—Bruckner and Mahler—are favorites of his, and he, as much as anyone living, has done a great deal in keeping their music alive and before the public. Walter was a close friend of Gustav Mahler, and has written a book on the composer. As an interpreter of Mozart, Beethoven, Schubert, and Schumann, Bruno Walter has enjoyed considerable prestige. His sensitive nature has endowed him with a warmth of feeling for the melodies of these men. It is quite evident that he often wears his heart upon his sleeve in his performances, and it is this often intimate approach to musical sentiment and his rich humanity that have endeared him to the hearts of so many people.

Walter, at seventy-two, still retains his emotional powers. His is undeniably a rich musical mind, as one leading critic (Virgil Thomson) has said, and his work truly "has breadth and depth and a certain grand sincerity." Walter belongs to another era, an era that had a deep appreciation for the romantic movement in music, and he brings to the interpretation of the music of his own country a true *innigkeit*, rare in these days. It is for this reason that he is one of the great living interpreters of German music.

The Beethoven cycle has shown his perceptibility and depth of feeling, and those of us who follow radio performances cannot help being grateful that the Philharmonic-Symphony Board urged him to arrange

these concerts, terminating as they did on Easter Sunday with the heartfelt performance of the great Ninth Symphony. In presenting the Viennese-born violinist, Erica Morini, in a performance of the Beethoven Violin Concerto, and the English-born pianist, Clifford Curzon, in a performance of the Emperor Concerto, Walter provided radio audiences with renditions of both works that will stay long in memory. One realized once again—as though this were necessary—how splendid this conductor is in sharing honors with a noted soloist. It is the reason why record buyers have long admired his performance of the Beethoven Violin Concerto with Szigeti. For his is an understanding and sympathetic coöperation—one which makes the most of a conductor's position in a concerto, yet never steals the limelight from the soloist.

The Metropolitan Opera Company this year gave radio listeners many unusual treats. In February, Benjamin Britten's opera, "Peter Grimes," was broadcast in a performance that was far better than that of last year, with Brian Sullivan as *Grimes* and Polyna Stoska as *Ellen*. On March 12, radio listeners were given an opportunity to hear the Bulgarian soprano, Ljuba Welitsch as *Salomé*. This opera revival, with Fritz Reiner conducting, was one of the big successes of the Metropolitan 1948-49 season. Welitsch and Reiner were hailed by critics as an unrivaled team. Preceding "Salomé," came Puccini's delightful "Gianni Schicci," with Italo Tajo in the leading rôle. Though Strauss's opera, with its orchestral brilliance and dramatic fervor, overpowered Puccini's lyric music, it cannot be denied that the latter was an enjoyable occasion with such talented singers as Tajo, Licia Albanese, and Di Stefano. For its final operatic broadcast of the season, the Metropolitan gave radio audiences an opportunity to hear Leonard Warren's *Rigoletto*, which, since his coaching of the rôle with DeLuca, remains one of the great impersonations in the opera house. Perhaps others with us would have welcomed a more opulent *Gilda* than Patrice Munsel, but few would have asked for a better *Duke* than portrayed by Jan Peerce. The American tenor is an exceptionally gifted musician, who avoids stylistic excesses.

The American Broadcasting Company's program, "Let's Go To the Opera," heard this past season on Mondays, was a good idea not always satisfactorily carried out. Inasmuch as the idea behind the broadcast was to present highlights and a synopsis of the coming opera broadcast of the following Saturday, one would have thought an effort would have been made to have the main participants in that opera at the microphone on Mondays. Some of the substitutes were not as good as they should have been, and one hopes if this program continues next year that other and better arrangements will be made. With Joseph Stopak conducting the ABC Symphony Orchestra, and Milton Cross as the commentary voice, the presentations had competency in two sections, which should have been matched more often in the singing part of the performances.

Remarking in our last column on the demise of so many fine programs, we spoke of the loss of The Philadelphia Orchestra broadcasts. Shortly after that copy was written, an eight-week series was announced, beginning March 5. Those Saturday broadcasts of one of our finest orchestras must have proved as richly rewarding to the many as they did to us. Mr. Ormandy's programs were all too short. That the conductor concentrated mainly on thrice familiar works

would hardly find a complaint from listeners in rural areas who had been yearning to hear this orchestra. Eight weeks seems hardly a fair season, but one can be thankful that we got that many concerts.

Toscanini's return to the podium of the NBC Symphony, after his mid-winter vacation, found the noted conductor also making programs of familiar and popular works. Of course, he was busy preparing for the feature advent of his 1948-1949 season—the two-broadcast performance of Verdi's "Aïda" on March 26 and April 2. The veteran conductor rehearsed the opera for long weeks before, working at times with the various principals individually. This major event



Fritz Reiner

in radio deserves further discussion at a later date. Meantime, it gave all of us a rare opportunity to hear an operatic performance planned and worked out in detail as only the great Toscanini can do.

Lois Hunt, soprano, and Denis Harbour, bass baritone, the winners of this year's Metropolitan Opera Auditions, were heard in the final program of this consistently interesting broadcast on March 13 (American Broadcasting Co.). Both singers have naturally appealing voices. Miss Hunt has a genuinely lovely quality and Mr. Harbour is blessed with an unusually rich and resonant tone. One can readily believe that the excitement of winning a much coveted contract with the famed Metropolitan Opera made the young artists somewhat nervous in that final program, but listening to their solo selections and their duets one realized that both possessed qualities that should lead them far. As the program progressed both became more poised and confident and their singing of the duets from Mozart's "Le Nozze di Figaro" was effectively achieved. Listeners to the Metropolitan Opera Auditions of the Air this past season must have been struck by the quality of many young singers. Indeed, one can believe the judges found it difficult this year to narrow their choices to two singers, for so many showed natural talent and great promise for the future.

Mishel Piastro's Sunday afternoon offering, The Symphonette (heard 2:00 to 2:30 EST, Columbia Broadcasting Network) offers a diverting half hour of musical entertainment for the uncritical music lover. As a program, Piastro seems to favor the most popular and familiar of light classics, which is to be expected on a broadcast of this kind aiming for widest audience appeal. What frequently makes this program of more than ordinary interest is the inclusion of an outstanding soloist. In the broadcast of April 3, Piastro presented the American pianist Frank Glazer, playing the Cornish Rhapsody of Sir Hubert Bath.

RADIO

A COMPARISON OF THE ARTS

"MUSIC AND LITERATURE." By Calvin S. Brown. Pages, 287. Price, \$4.50. Publisher, The University of Georgia Press.

Dr. Brown has written a very sensitive and penetrating volume upon the integration of the arts, which in modern times has come to be regarded as most important in any cultural program. The analogies in many instances are obvious, and the contrasts throw new highlights upon the subject which are very illuminating. The author shows, for instance, relationship between a literary fugue and the musical form which he calls "Chart for a Dream Fugue." This and other passages have intrigued your reviewer very much. For advanced reading in the humanities, "Music and Literature" will be found most stimulating.

BRASS MUSIC

"TRUMPET ON THE WING." By Wingy Manone and Paul Vandervoort II. Pages, 256. Price, \$2.95. Publisher, Doubleday and Co.

Bing Crosby stopped long enough from his occupation of counting his millions to give this book his blessing. He speaks of Wingy Manone as "the most colorful character in the music business." Your reviewer, immersed in music from childhood, finds the whole field of popular music so specialized that he had barely heard the name of this evidently hugely successful jazz performer. Wingy has apparently brought a great deal of hilarious happiness to those "hepcats" who are "on the beam." Your reviewer does not particularly recommend the book for chamber music devotees or Ministers of Music, but shh! We found several laughs in the book. It is written in the syncopated English of the hot spots of jazzdom, and sizzles much of the time.

NEW MINE OF FOLK MUSIC AND LORE

"LORE OF THE LUMBER CAMPS." By Earl Clifton Beck. Pages, 348. Price, \$3.75. Publisher, University of Michigan Press.

In 1834 the first saw mill was built on the Saginaw River in Michigan by a fur trader named Williams. It was in the heart of one of the greatest primeval forests in the new world. From that time on, for over fifty years, lumbering and the State of Michigan were synonymous. Billions of feet of lumber, both pine and hardwood, poured out from this famous territory to help build the rapidly expanding industries and homes of the new country. In one year 142,917,228 feet were cut. Thousands of lumbermen engaged in this tremendous work. It was natural that these men, isolated from their families, should develop a literature of verse, and the new volume collected by Earl Clifton Beck immediately becomes a most valuable book of reference as one of the most entertaining examples of the native wit and humor. The dialect songs are especially fine. In one instance there is a suspicion that Dr. William Henry Drummond took his "The Wreck of the Julie Plante" from a French-Canadian dialect song.

GUIDE TO SYMPHONIC RECORDS

"THE VICTOR BOOK OF SYMPHONIES." By Charles O'Connell. Pages, 556. Price, \$3.95. Publisher, Simon and Shuster.

"The Victor Book of the Symphony" by Charles O'Connell was first published in 1935. It was revised in 1941. The new edition has been greatly enlarged and embraces many works not to be found in the first and second editions. The new book is the first of a series of four works upon foremost orchestral music. The present volume is devoted exclusively to the symphonies, the second will be devoted to the concertos, the third to works like overtures, suites, and symphonic poems. A fourth book will concern itself with ballet. These four volumes will form an incomparable library upon the recorded music of great symphonies, splendidly annotated by one of the ablest and most practical men in his field.

Etude Music Lover's Bookshelf



by B. Meredith Cadman

C. P. E. BACH'S ESSAY

"ESSAY ON THE TRUE ART OF PLAYING KEYBOARD INSTRUMENTS." By Carl Philipp Emanuel Bach. Translated and Edited by William J. Mitchell. Pages, 449. Price, \$6.00. Publisher, W. W. Norton and Company.

William J. Mitchell, who is an Associate Professor of Music at Columbia University, tells us in his Preface that this is the first complete English translation of one of the most notable of musical books, C. P. E. Bach's "Versuch über die wahre Art das Clavier zu spielen." The original edition of Part One was in 1753.

The first impression upon the part of the reader will be to stand in amazement at the immense amount of labor Bach's third son by his first wife, C. P. E. Bach (1714-1788), spent upon this, one of the first great pedagogical works upon keyboard instruments. The work is divided into two parts and seven chapters. The first part has to do with fingering embellishments and performance, and embodies one hundred and forty-seven pages. The second and most important part includes: Intervals and Their Signatures, Thorough Bass, Accompaniment and Improvisation. The first impression of this gigantic labor is the very remarkable directness with which "C. P. E." expressed himself. His detailed directions in the matter of fingering, for instance, are so practical and homely that

they might be presented in this issue of ETUDE. The chapter upon Thorough Bass is even in this day an excellent harmony.

C. P. E. Bach was called "The Father of Modern Pianoforte Playing." He was a voluminous composer and a very brilliant performer. As a young man he studied Philosophy and Law at Leipzig, and this must account for the very graphic and clear expression of his thoughts. He was born in 1714, eighteen years before Haydn. When "C. P. E." died in 1778, Beethoven was a youth of eighteen and already well known in Europe. Beethoven is said to have been much influenced by "C. P. E.'s" style. Your reviewer confidently recommends this work as a most valuable musical life investment.

CONCERTS IN ENGLAND

"A SEAT AT THE PROMS." By J. Raymond Tobin. Pages, 143. Price, 8 s. 6 d. (about \$1.80). Publisher, Evans Brothers Ltd.

Is a Khatchaturian symphony heard in Albert Hall, London, any different from the same symphony heard at Carnegie Hall? Certainly, because it is heard by an entirely different audience. That is the wonderful thing about music. So much depends upon who hears it.

After having written hundreds of reviews of musical books, we have perused many volumes of works in different languages by critics who essay to tell others what their impressions should be upon hearing great masterpieces. Some of these are definitely helpful when they have given historical and technical knowledge reduced to the simplest terms. The writer of the book in your reviewer's hands was editor of the English "Music Teacher" and "Piano Student," and he has striven to give a friendly, plain man's guide to music. The new book is anecdotal, informative, and entertaining. It will contribute to the reader's enjoyment of any concert.

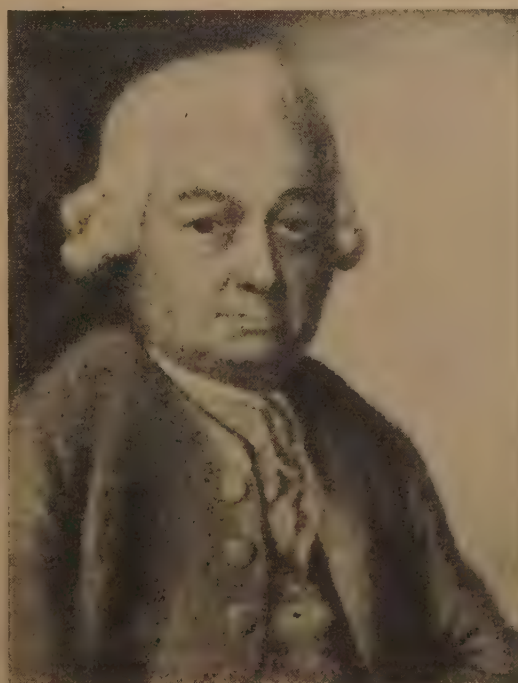
BALLADS OF THE HIGH SEAS

"AMERICAN SEA SONGS AND CHANTEYS." Edited by Frank Shay. Illustrated by Edw. A. Wilson. Pages, 217. Price, \$5.00. Publisher, W. W. Norton and Co.

Blimey, Lads, if this ain't a book for limeys and landlubbers as well! When the brigs came roarin' up the coast from Rio, every bloomin' tar had his fill a'singin' his head off if he wanted. Here they are, seventy-six lusty and rip-snorting sea songs and chanteys just covered with spray and brine. What is a chantey (pronounced shanty)? Nothing but a work song, sung on shipboard. It was led by a chantey-man, who would start off with a line like this:

"When I come ashore and get my pay—"
Then the crew would come booming in with a by-line:
"Walk with me, Miss Edie, do!"

The book is very entertaining and amusing, and is illustrated with highly appropriate black woodcuts in profusion, also many of them in colors.



CARL PHILIPP EMANUEL BACH

The Pianist's Page

by Guy Maier, Mus. Doc.

Noted Pianist and
Music Educator

Your Summer Teaching Term

NOW is the time to make plans for your own summer teaching term. Why not offer a special six weeks' course from (say) June 20 to July 30, for new, beginning students as well as for your present pupils? Print or mimeograph a sheet stating your plan and fees, and send it out soon to your mailing list. Many teachers have found such short courses refreshing and very profitable, and parents are only too happy to have their children continue practicing and "taking" during this usually stagnant period.

The notion that young people should discontinue piano study during summer is complete nonsense, for that is just the time when, freed from school duties and activities, they are able to take more lessons, work more concentratedly, practice longer, and really enjoy music.

Include some alluring features that you cannot put in the winter schedule, such as one group a week in easy ensemble reading and playing (four students, two pianos), a class in simple improvising or composition (this'll be fine for you, too!), or special group work in sight reading. Mrs. Esther Foster of McAlester, Oklahoma, offers all graders one forty-five-minute private lesson and two miscellaneous class lessons a week, or eighteen lessons in six weeks, paid for on that basis, with no missed lessons made up.

Her first class lesson each week is a small group of four to six students (all classes, too, are forty-five minutes); the second on Saturday mornings brings the entire grade group together. All beginners are in one group; the others are placed in three loosely graded groups. Mrs. Foster plans each class lesson very carefully in advance, not only for the separate classes, but for the various abilities within the groups. On large white cardboards are written the students' names of each group, with stars for the week's work. One class begins with a brief story of a composer's life (red star); then pieces played from memory (gold star); or with notes (silver star); "chalk" talks on various simple subjects (red star); original compositions (gold star); and so on. These are added up for the term report card and pupils are awarded small or large "lucky" bars according to star totals.

Mrs. Foster teaches beginners to read from their very first lesson, and never lets up on it. Hurrah! She also teaches black key rote tunes at each lesson—also a good practice. Action songs and amusing drill games are used; the assistant often plays solos; or a rousing two piano number is performed by teacher and assistant.

One of the upper group's projects requires each pupil to bring in an original stanza or couplet and to make a rhythmical pattern for it in class the first week. The next week a tune is composed for it, then an accompaniment, and finally, each pupil performs his own piece. The final week the class votes for the original compositions to be played for the closing exercises.

Many teachers prefer simply to teach a reduced private lesson schedule in the summer—and for good reasons! Sometimes I think it better to stop lessons around the first of June, which is the year's low point of enthusiasm and interest (that goes for teacher as well as pupil) then to open a "special" summer term about June 15-20. This gives the youngsters time to wind-up school, take exams, be graduated, collect their wits (we hope!), and blesses the teacher with a well-deserved breathing spell.



DR. AND MRS. GUY MAIER

On the campus of Virginia Inter mont College, Bristol, Virginia, where Dr. Maier has held successful summer workshops for teachers and pianists during August in past years.

Looking Forward

The musical youngsters of John Adams Junior High School in Santa Monica must have felt quite a thrill of anticipation at the beginning of the school year when they read this notice sent them by their piano instructor, Mrs. Alice Kitchen, an outstanding teacher of group piano. Even I was excited by it!

"The Treasure Chest"

"There are many kinds of treasure chests. Here is one that will bring you pleasure and new and joyful surprises all the days of your life:

"It offers many gifts to those who become acquainted with it and who treat it lovingly and thoughtfully. Among these gifts are songs, dances, laughter, tears; tone pictures of faraway places, events, people, memories of the past; happenings in everyday life; beauty, grandeur—all the thoughts and feelings known to man in his search for truth, knowledge, and happiness.

"Open your Treasure Chest and find its secrets. Today you may receive a simple gift—perhaps a little folk song or a bell ringing in a distant tower; but if you faithfully strive to learn its secrets the chest will pour out its most precious gifts.

"As we begin the school year, let's delve into our Treasure Chest, make its music come to life, and enjoy it now, and in all the days to come!"

Why not compose a similar letter to send to your students in late summer? I'll wager that you'll be surprised by the response.

Piano Teacher and Public School

And why not have a frank talk with the principals of the schools in your neighborhood? It couldn't do any harm and might do you much good! Yes, I know that many teachers have "plugged" for years to obtain permission for pupils to leave school during school hours for piano lessons, but have not reached first base. On the other hand, I know dozens of cases where children are excused if the teacher lives near the school building.



In the excerpt of the letter which follows, a teacher (who prefers to remain unidentified) has achieved a situation that would be hard to excel, but which other teachers could approximate, I think, with tact, persistence, and patience.

"My studio is two blocks from the High School and one block from the grade school. Both are very cooperative. The High School students are excused during study periods for their piano lessons. At the beginning of the year I gave my schedule of grade school pupils to the grade school principal and asked her to arrange the assignments as she thought best. Since students may leave classes for piano instruction, I have no loss of time between lessons. This is a decided improvement over the large city in which I formerly taught, as pupils there were not excused for lessons. Also, the schools were so far from the studio that too much time was required to go back and forth."

Do I hear you sigh with envy at such an unbelievably heavenly status? Why not try to do something about your own situation? It may require careful planning and long range strategy—which would of course include moving closer to the school.

Accent on Youth

Here are three outstanding letters from young people: the first, from a girl pupil of Mrs. Ina Mae Guinn of Graham, Texas, was written in large blocked letters:

"I thought I would write you a note to say hello and tell you what I am studying. I have memorized *The Guardian Angel* and *The Noisy Hunter* from my Brahms book and will study *Lullaby* next. I am also studying *Picture Pointers* by Eckstein and have memorized two pieces from Schaum's 'C' book and *Merry Bobolink* by Krogmann. I am learning *Sweet Sabbath* by Hazel Cobb and *Everywhere Christmas* by Harding; also a book, 'Finger Fables,' by Corbman and 'On Our Way to Music Land,' by Stanislaus.

"I am going to school now and like it very much. My first report card said 'Excellent in every way.' Wish you could come to my birthday party. I will be seven years old,

Sandra Browder."

Good for Sandra! After reading the number of books and pieces she's able to manage, who will dare to keep pupils on a diet of one or two books exclusively?

This letter is from a boy, Bruce Cameron of Beverly Hills, California:

"I am at Mrs. Kaufman's having my lesson. She did not believe I could do Page Three in 'Thinking Fingers' with my left hand starting on fifth and fourth fingers a hundred times. But I fooled her because I played it 118 times without stopping. I like the book real well. I am eight now and have studied 14 months. I know 3 pieces in 'Pastels.'

"P.S. I just did my right hand with 4-5, 120 times . . . Pretty good?"

Bruce's teacher, Mrs. Kaufman, writes: "When I told Donna how many times Bruce had played his exercises she wouldn't stop short of 500. Then, a week ago, Bruce played 564! Think of having to hold children down on exercises—wonderful!"

Now, would anyone like to step up and assert that "kids" don't like to repeat good, interesting short exercises?

I will make no comment on this last letter except to say that it is from a fourteen-year-old girl, and that it is one of the most remarkable letters I have ever received. I dare not disclose the writer's identity, for she might be embarrassed:

"I have just been running through some of the 'Pastels.' The more I play them the bigger the lump gets in my throat and the bigger are the tears shed. I like them so much that I plan to play a group at my recital this spring. *Tenderness, Chinese Temple, November Rain, Deserted*, and so on, are what I call music at its best.

(Continued on Page 321)

This installment of Theodore Presser's biography, which began in July 1948, has to do with the colorful personal characteristics of his fine career.
—EDITOR'S NOTE.

Theodore Presser

(1848—1925)

A Centenary Biography

Part Eleven

by James Francis Cooke

MR. PRESSER'S love for animals was irresistible, and he had many curious pets in his lifetime, ranging from white mice to a large black bear. There were owls, crows, raccoons, parrots, squirrels, rabbits, magpies, a badger, parakeets, a porcupine, two alligators, and canaries. There were also many horses and dogs, in which he seemed to invest an intimate personal devotion. "Old Gus," a venerable shepherd dog, a "Prince Charles," and "Jubilee," his black spaniel, were like friends. When one died, Mr. Presser was overcome with grief, and gloomy for days. Someone presented him with a large black bear, which he called "Middle-C" and kept in a large stall in his stable, insisting upon feeding it himself. One Sunday morning the bear broke through a window in the stall. He became stuck in the frame, and Mr. Presser called upon all the neighbors' gardeners and chauffeurs to assist in releasing the animal. Finally the bear worked his way through the window and crashed down through a glass hothouse containing some valuable plants. Mr. Presser was then persuaded that he had better give the bear away. He presented him to a man who put a strong collar upon him, attached to a chain. In some way Bruin became tangled up in the chain and strangled. Mr. Presser always claimed that "Middle-C" was suffering from homesickness and deliberately committed suicide.

Those who remember Mr. Presser cannot forget his insistence upon the greatest possible courtesy to a customer. He used to tell a Pennsylvania Dutch story about a merchant who had a dilatory, indifferent son. They opened the store one morning and shortly after, a customer came in. When the customer reached the middle of the store and saw no one to wait upon him he shouted "Store!" The father rushed out of his "counting rooms" (as the bookkeeping department was always called) and gave the customer every attention. Then he went to the back of the store where his son was reading a book and smoking a cigarette. On the way he picked up a salt mackerel from the barrel and slapped it across his son's face, saying, "Du Dumbkopf! Dot man comes fifteen miles to do business with us and you good for nothing ain't got sense enough to walk fifteen feet to go wait upon him!"

Mr. Presser often said that when he went into a

store he wanted to be waited upon instantly, if possible. "The customer who gets a warm reception and wholly satisfactory, courteous service, together with low prices, is the basis of tomorrow's business."

The "Joy of Giving"

"The little things of life are often quite as important as the big things" was one of his frequent sayings. He was continually purchasing caps, shirts, and suits for poor children. "I do it for the joy of giving, never for gratitude. 'Undank ist der Weltes Lohn' ('Ingratitude is the world's reward.') Never look for gratitude, but never forget it." This spirit of the appreciation of gratitude was deeply impressed upon him as was indicated in the case of Mme. Pupin, a contributor to THE ETUDE, who became afflicted with a disease which developed into cancer. He gave her regular monthly monetary assistance from the Foundation. Mme. Pupin was a Protestant, but she was admitted to a Catholic hospital in California. Mme. Pupin did not reveal to the Sisters of Charity that she was receiving a small income from The Presser Foundation, but was harboring her funds to give to a friend in the East. When Mr. Presser found this out he was incensed, and immediately had the checks made out to the Sisters who had assumed the responsibility of dealing with Mme. Pupin's disagreeable malady and her bad temper.

After a life of intense activity, with an incessant procession of myriad details as well as monumental undertakings, he commenced to feel the pressure, and suffered from gastro-intestinal disorders of increasing

severity. He consulted few doctors during his life and rarely used drugs of any kind. He made trips to Atlantic City and other resorts for rest periods. These were usually very beneficial, and his medical advisers commented upon his remarkable "come-back." He made a few visits to the Battle Creek Sanatorium in Michigan and became a friend of that amazing physician, Dr. John Harvey Kellogg, who was an excellent pianist. Dr. Kellogg always complained that Mr. Presser did not remain long enough to receive full benefit of the treatment.

One of Mr. Presser's chief pleasures was automobiling. He never drove a car himself, but enjoyed rolling about the country "in a chariot," as he said. He went upon two or three lengthy tours a year and combined business with pleasure in visiting dealers in various cities. He also visited scores and scores of colleges, where he fell into the school routine just as though he were still a professor. On practically all of these trips I accompanied him, feeling that I had the dual responsibility of keeping "the big boss" away from business and of keeping him entertained so that the trip would be beneficial. In order to accomplish this, I devised a series of small white cards which I prepared in advance of the trip. On these were typewritten all kinds of items, verses, facts, and notes taken from encyclopedias, books, and magazines. When Mr. Presser's mind reverted to business problems or office troubles, I would sneak a look at my cards and bring up some subject likely to interest him. He usually came home much refreshed and far less disturbed by annoyances. (Continued on Page 298)



PRESSER HALL
Berea College, Berea, Kentucky.



PRESSER HALL
Randolph-Macon Woman's College, Lynchburg, Virginia.

Musical Boston in the Gay Nineties

Recent Visitors at Harvard
by Edward Burlingame Hill

Fifth and Final Section of a Notable Series

FOR some time Professor Spalding had established a fixed policy in the music department of supplementing the regular courses with short periods of instruction or the availability for consultation by distinguished European personalities. These guests from across the Atlantic often gave lectures or informal talks which were open to the public, even if originally designed to stimulate the student body. This practice was similar to the custom at the Library of Congress in appointing consultants in various fields to guide the researches of scholars in their several specialties.

Perhaps the earliest of these visitors was the celebrated Rumanian musician, Georges Enesco, a superb violinist, an excellent conductor, and a remarkably gifted composer, whose works, with few exceptions, are far too little known in this country. Thus he brought to the musical course the fruit of a thorough technical training, a wide experience, and an inspiring penetration into all esthetic problems which were virtually priceless. A striking instance of his ability occurred one day in the orchestration class. The first horn player of the Boston Symphony Orchestra had come to Cambridge to exhibit the varied resources of his instrument. He had brought to the class Mozart's E-flat Concerto for Horn and Orchestra. Noticing that the orchestral score of the Concerto was upon the piano, Enesco placed it upon the music rack and accompanied the horn from the orchestral score with as much ease and assurance as if he were reading from the piano reduction. The mere presence of Enesco acted as a stimulus upon the students, but it should be noted that relatively few among them were sufficiently advanced to profit by his brilliant attainments and his vast store of knowledge pertaining to a large range of musical literature.

Holst and Monteux

Another visitor whose period of instruction brought more concrete results, because his counsel was proffered in the students' native tongue, was the English composer, Gustav Holst—equally skillful in the fields of orchestral, choral, and dramatic music, whose career was terminated by an untimely death. Holst's music was not unknown in Cambridge, since Monteux had performed the orchestral suite, "The Planets," and the Harvard Glee Club, under Davison, had given his choral music a place on its programs. Moreover, Holst belonged to the younger generation of British composers which was making a determined effort to free itself from the reaction of continental composers. He possessed a singularly independent individuality quite apart from the trend of current musical tendencies. Consequently, he was particularly fitted to teach composition, and impressed upon his students the necessity of turning their thoughts inward, to discover their own creative individuality and to foster it without a superficial reliance upon an acceptance of current practice. This insistence upon the students' own convictions as an essential foundation for genuine progress in their work left a definite mark upon Holst's pupils. It was highly unfortunate that a serious illness cut short his teaching at Harvard.

During Monteux's conductorship of the Boston Symphony Orchestra, in which he was preceded by Henri Rabaud, composer and director of the Paris Conservatory, French music naturally found an increasing position on his programs. Moreover, French composers were invited to conduct their music in Boston and elsewhere. Early in the century Vincent d'Indy had visited Boston. He made a second appear-

ance later and was followed at intervals by Maurice Ravel, Darius Milhaud, Arthur Honegger, and Albert Roussel.

The Harvard Music Department gave receptions for some of those distinguished musicians. The first of these was for Vincent d'Indy whose noble and impressive bearing justified his leadership of a serious group of composers all committed to a continuance of the inspired teaching of César Franck. Later, the mercurial and animated Maurice Ravel created some astonishment by appearing at Harvard in correct cut-



NADIA BOULANGER

Distinguished French composer and teacher who contributed much to the musical life at Harvard.

away and striped trousers but with tan shoes. As soon as he had finished his orchestral rehearsal, Ravel hastened to the Boston Museum of Fine Arts to examine the remarkable collection of Chinese art, of which the fame had spread even to Paris. On the way to Cambridge it was difficult to convince him that a warehouse on the banks of the Charles, then used as a storage place for Ford cars, was not the gigantic factory on the river Rouge in Detroit. When Milhaud visited Boston, he took part in a program of his own chamber music. Its polytonal idiom mystified and displeased many. A story is told, doubtless made up out of whole cloth, that at a rehearsal the persistent and acrid dissonances staggered even the musicians of the orchestra. It turned out, so the story goes, that the latter were playing their parts from one movement while Milhaud was performing the piano part of another. During this period Arthur Honegger also came to Boston and its public was greatly impressed by the vitality, the dramatic incisiveness, and the humor of

his orchestral pieces, *Pacific*, *Horace the Victor*, and *Rugby*.

Among the famous foreign artists who came to Boston and Cambridge one cannot overlook Alfredo Casella, now no longer living. I had happened to be present at a piano competition in the Paris Conservatory when Casella, then scarcely out of his teens, received a second award in piano playing, followed a year later by a coveted first prize. During his studentship in Paris he had recognized the vital part played in the development of French Music by the foundation, soon after the Franco-Prussian War, by Saint-Saëns and Bussine of the National Society of French Music. He determined to give similar encouragement to young Italian composers by establishing a like National Society in Italy. This he accomplished in 1916. Its chief members were himself, Malipiero, Pizzetti, Castelnuovo-Tedesco, Pich-Mangiagalli, and others. The formation of this society justified Casella's hopes through the unification of the esthetic convictions of the younger Italian composers. Casella had come to Boston to conduct "The Pops" concerts. For this position he was unfitted, since he was ignorant of the tastes of his audiences and unacquainted with the type of music they preferred. To the musician, however, his programs were singularly interesting. Among other qualities he possessed an extraordinarily accurate memory as to the correct tempi in some of Debussy's orchestral works. He produced many interesting pieces far over the heads (at that time) of the "Pops" audiences and he astonished by playing the piano and conducting a composition of his own based upon themes by Domenico Scarlatti. Although not a practical lecturer, he gave at Harvard an interesting informal talk upon the music of his Italian contemporaries.

A Master Lecturer

Displaying a mastery of the lecturer's art, obtained through long experience, Dr. Henri Prunières, the founder of "La Revue Musicale," the most vital musical magazine in Europe and a repository of information and critical analysis of the music not only of French composers but also of other countries, delighted his audience at Paine Hall by his skill in treating his subject, "The French Court Ballet," appropriately illustrated with lantern slides. The French lecturer possesses to perfection the art of interweaving apposite and illuminating quotations to supplement and reinforce his individual opinions and conclusions. Less adroit in the manner of presentation, but carrying weight by virtue of obvious scholarly attainments, was the talk given by Charles Koechlin, composer, theorist, and biographer. Tall, angular, heavily bearded, his faun-like aspect and his obvious sensibility in esthetic questions held his audiences' attention through the persuasiveness and insight of his statements. Another individual figure was the English Benedictine monk Dom Anselm, who spoke most informatively upon the development of early English harmony, and also upon the music of William Byrd. Later, Ralph Vaughan Williams, the leading English composer of his generation, a robust and commanding personality, outlined the musical achievements of his contemporaries.

At the Tercentenary celebration of Harvard, Professor Edward J. Dent, professor of music at Cambridge University, expert musicologist whose reputation was established by his book on the operas of Alessandro Scarlatti, and once president of the International Society of Music, for which he was qualified by his broad and inclusive sympathies ranging over three centuries, came to Harvard as English delegate and incidentally to receive the honorary degree of Doctor of Music given by Harvard for the first time in its history. Professor Dent, on one of the programs, gave a compelling address on the study of musical history, in which the scope of analysis was no surprise to those who were familiar with his attainments, but which held a large audience captivated by the vitality of its scholarship, intermingled with apt touches of humor.

An Outstanding Personality

A teacher of unparalleled distinction, whose visits to this country have had a marked reaction upon the younger generation of American composers, is Nadia Boulanger. Daughter of a (Continued on Page 298)

IN OUR department of the May 1947 ETUDE, we had an article on "Summer Courses for Organists," and from the weight of the mail bag it seemed that there was considerable interest on the part of our readers in Summer Schools. This year, from all reports, there will be more schools than ever for summer study. This is a healthy sign, for I fear too much time is wasted during one's summer holiday. If a brush-up on choir work and vocal technic is desired, there are short courses in New York, Princeton, San Marcos, The Berkshire Center and Redlands, just to mention a few. There are the short courses with Fred Waring at Shawnee-on-Delaware, from which so many derive help. However, if it is just the organ which holds interest, all signs point to Methuen, Massachusetts. I am so impressed by the plans and ideals of this particular school that I feel called upon to write more about it.

In the ETUDE we have had fine pictures of this organ, its gorgeous case and console, and of the hall itself. I have written about the instrument and about the faculty, but there still seems to be much to be said about the school. There are so many features about the complete setup that are unique, that every organ teacher and player who reads this column should be familiar with them.

The whole profession, I am sure, is gratified that a splendid organ such as the one in Methuen is now owned and under the control of a foundation which sees to it that the instrument is *used*, both for recitals and for the improvement of young men and women desiring to study the organ and the great organ literature. Perhaps one of the most important parts of our lives as organists and musicians is to be able to hear this great literature and to study some of it on an instrument worthy of the music. Many of us sometimes misjudge organ literature when we hear it played on inadequate organs by inadequate players. In Methuen, this never occurs.

The Methuen repertoire is as follows:

Buxtehude—Volume containing Preludes and Fugues, Chorale Preludes, and so on.

Straube—Old Masters, Volumes I, II; and Chorale Preludes.

Bach—Trio Sonatas I, IV, V; The Schubler Chorales; The Great Eighteen Toccatas and Fugues in C, F, D minor, & Dorian; Preludes and Fugues in F minor, G minor (Fantasia), A minor, and B minor; Passacaglia and Fugue; Concertos in G & A minor.

Handel—First Concerto.

Mozart—Sonatas for Organ and Strings.

Brahms—Chorale Preludes.

Franck—Three Chorales.

Dupré—Three Preludes and Fugues.

Tournemire—Suites No. 11 and No. 33.

Messiaen—La Nativité du Seigneur; Le Banquet Céleste; Apparition de L'Église Éternelle; The Ascension Suite.

Krenek—Sonata.

Milhaud—Nine Preludes.

Effinger—Prelude and Fugue.

One can see at a glance that this is a repertoire to end all repertoires. I am sure that if a student brought along the "Orgelbuchlein," a Hindemith Sonata, or the Sowerby Symphony, the members of the faculty would welcome him with open arms. It seems to me that if an organist had a fraction of this repertoire in such shape that he could play it and include it in his repertoire over a period of years, he certainly would have constantly at hand a wealth of great music.

There are five specialists on the faculty of the Methuen Organ Institute, as it is called, as follows: Arthur Howes, Director, E. Power Biggs, Arthur Poister, Carl Weinrich, and Ernest White.

These men are so well known in our world of the organ and in the world of music generally that they need no introduction. Imagine, if you can, having classes with these five men for several weeks for at least two hours each day, and consider what can be accomplished with students who are serious and who will take advantage of such an opportunity. Each teacher spends a week at the Institute, does some private teaching, and has a class daily. Sometimes the teacher himself plays, and at other times the students play, with the teacher actually doing the explanatory work before the class. Also, each member of the fac-

Summer Organ Study

by Alexander McCurdy, Mus. Doc.

ulty plays a recital which it is necessary always to repeat, in order to take care of the large numbers of people who come from greater Boston.

Suppose a young student, before he went to this summer session, could prepare a few organ pieces such as the following:

Bach—Fugue in G minor (lesser); Prelude and Fugue in A major; Chorale Prelude, Sleepers, Wake; Chorale Prelude, O Man, Bemoan.

Franck—Chorale in A minor.

Brahms—O Sacred Head.

Think, if you will, how important it would be for him if he could study all of the Bach with Mr. Biggs, getting the latter's ideas on fingering, interpretation, registration, and so forth, and adapting these pieces directly to the organ on which they sound best. Then a week or so later, how valuable to the student to be able to study them over again with Carl Weinrich! Then again, how important it would be to restudy the Bach with Mr. Poister. Perhaps something may be Mr. Poister's particular specialty, or Mr. Biggs', or Mr. Weinrich's, or Mr. Howes'. If one is able to take notes rapidly, he can have much material at his disposal, for possible future use. It is a splendid opportunity for organ teachers to secure a wide variety of ideas.

Listening to Learn

It has been my experience that if a student can hear something played a few times, he becomes much more sensitive to the music, and oftentimes, if he has an antipathy for some given piece, he may overcome it more quickly. Very often, too, if he hears something played well, he becomes impatient to study the composition himself. Enthusiasm is contagious. We are always looking for new music, and certainly, if a student is exposed to it as he is in this school, he surely will have all the material he can ever use.

When one thinks of the ideas that must be floating around Methuen in July and August concerning, let us say, the *Third Chorale* by César Franck, it makes one's head swim. But isn't that just what we, as students and as teachers, are seeking? So many students say to me time and again, "I don't have any idea how this should be done or how I should want to do it." Imagine having the ideas on this one piece of Carl Weinrich, ideas which have come down through Lynnwood Farnam, together with those of Biggs, White, Poister, and Howes!

If one went to Methuen to attend the classes and nothing else, I am sure that it would be a rewarding experience. I can't think of anything more wonderful than hearing Ernest White playing and talking about the works of Messiaen, Carl Weinrich discussing the works of Buxtehude, or E. Power Biggs taking apart the *Passacaglia* and putting it together again. Just to hear Ernest White talk about his ideas of registration is worth a trip from San Francisco.



DR. ALEXANDER MCCURDY

While a great many schools do have proper facilities conducive to study, they do not have a sufficient number of organs for practice, or the organs may be worn out, or perhaps there is not a variety of instruments to give the students a broad experience. This is not the case in Methuen. There are no fewer than twenty organs close by, where students may practice. Another advantage is that they are not all together in a number of studios, where one hears the piccolo of one organ and the bourdon of another. One of the organs used for the students, and one which I like very much is the hundred-stop, four-manual Casavant in Phillips Andover Academy. This is an organ which is an "aristocrat," if ever there was one!

Cherish Student Friendships

Then there are the life-long friends one makes in such an environment. How thankful I am for the friendships I made during my student days! The faculty, too, is an influence on one for the remainder of his life. One's fellow students are perhaps as helpful as the faculty. When a student who is the least bit receptive goes to such a school where everyone is doing the same thing as he, he gets a "taste" which puts him on the right track.

In this school there is work for the individual in private lessons, in small groups, and in master classes. Also, there is an unlimited amount of practice time available on almost any type organ that the student may choose.

We must improve ourselves if we ever expect to have any fun playing the organ. If we don't enjoy it, we cannot expect to give much pleasure or help to many people with our music. We should early learn that summer study pays big dividends.

ORGAN

The School Orchestra

An Approach to General Music Education

by William E. Knuth, Mus. Doc.

Chairman, Division of Creative Arts
San Francisco State College

IN planning a functional place for the school orchestra in the general education program of the average school, one of the most important things is to get a clear picture of the goal. Two pitfalls immediately appear which must be avoided. On the one hand, we must not be so optimistic as to paint castles in the air which only the gifted few could ever realize, and leave the great mass of average students destined to discover the cold reality of a fool's paradise. On the other hand, we must not follow a course which would result in a few scattered knowledges, some very limited appreciations, and superficial techniques devoid of the basic things that really count for both performer and listener.

It is expedient that we define the term "average school" and its program. What might be a daily occurrence in one school might not happen at all in another school. Many variations of schedule, instrumentation, student background, and administrative organization will exist among schools from different communities. The "average" school is a fiction of statistics. For our purposes, we will assume the average program of music education as a kind of normal standard; one which will be surpassed in many schools by more highly selected talent, greater financial support, and more favorable status of music in the family of the old time academic subjects. However, in many other schools this average program will not be reached—and for a wide variety of reasons.

The term "general music education" should be considered. General music education encompasses a breadth of basic music experience in listening, creating, and performing aimed at developing attitudes, appreciations, and abilities that are desirable for the well being of all students, but which do not necessarily prepare them for any kind of vocational training. The significance of general music education resides in its emphasis on experiences that promote insight into music, create the desire to think of things to do with music, and actually reach fulfillment in doing them with a growing sensitivity to musical values. While general music education might be placed in a position opposite the specialized music training in its various vocational aspects, it should not ignore the implications of such specialized training; nor should this specialized concentration on some aspect of music be carried on without reference to the place of general music education. There is a need for balance and integration between the specialization and general music emphasis.

A Basic Pattern

The trend towards a greater emphasis on general education in the over-all curriculum of our schools implies a basic pattern of broad educational experiences, each developed in relation to the other and administered with flexibility to provide for individual differences of boys and girls. They should be given a more active and responsible rôle in coöperative planning and an opportunity to carry out this program for their own growth and development in understanding, appreciation, and competency.

It is immediately apparent that the average school situation with its program is a phantasm, because each is unique in terms of its community, its homes, its children, and its teachers. The development of any successful program requires the meeting of minds and spirits in a coöperative endeavor constantly blended with good-will and mutual respect. Most certainly, the team work of a faculty is the prerequisite to the un-



DR. WILLIAM E. KNUTH

Dr. Knuth is Chairman of the Division of Creative Arts at San Francisco State College. He is a dynamic, personable leader, intent on advancing the cause of music and the allied arts. Holding his A.B. and M.A. degrees from the University of Washington, Dr. Knuth took his Doctorate at the University of California. Dr. Knuth's far-flung activities have included teaching at the Universities of California, Utah, and Colorado; guest conducting in Utah, Colorado, Oregon, and at the National Music Camp at Interlochen.

—EDITOR'S NOTE.

folding growth of such an educational program. Just as the point of view of general education is applied to the traditional school subjects, so also it must apply to the teaching of music. Too many teachers forget that music is simply a necessary aspect of living, here and now, and in actual practice too many of them limit themselves to an intense devotion to the temple of sound and an exacting discipline in the techniques of music.

Thus, the school orchestra seeks to find its place with the other specialized music activities in the general education program of the school and in the general music program of the music department. The wise and forward looking instructor of school orchestras will study his responsibilities and interpret his contribution to the total school program in terms of

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

broad cultural studies and activities. One certain implication in current educational thinking is that all specializations will become the subject of inquiry and justification. General educators and administrators who in the past have been sold on the publicity value and magic of specialized activities such as orchestra, band, and choir, are beginning to ask how much time, money, and credit recognition should be given to these activities. After all, these specialized activities have a direct bearing on the individual needs of a relatively small percentage of the total student body.

Growing out of this participation in a specialized activity are questions of even greater importance. How much of a student's time can be justified in specialized orchestra training in terms of his personal needs? Are the vocational opportunities a justification of this emphasis, and should he make such a choice under these circumstances? If not, can the specialization be justified in terms of the broad cultural development of the student? How often do we request a student's enrollment in orchestra each year of his school life based on orchestra needs rather than student needs?

Philosophy of Music Education

It is axiomatic that what one teaches (content) and how one teaches (method) depend upon one's philosophy (aim). A very strong case can be made out for the claim that the most important thing about a conductor-teacher of a school orchestra is his philosophy of music education, just as the most important thing about any person is his philosophy of life. Let us seek an illustration in another professional field. If the medical faculty thinks that the most important aim of a medical school is to teach doctors how to make as much money as possible in as short a time as possible, then the content of the medical school course of study and methods of teaching would take one direction. If, on the other hand, the medical faculty believes that their most important job is to teach young doctors to go out and serve humanity, regardless of monetary reward, the content and method in the medical school will take a somewhat different direction.

Likewise, it is true that the development of a school orchestra program is determined by the philosophy of its conductor-teacher. Unfortunately, while every conductor-teacher has a philosophy of music education, a sense of values, and a set of aims, most of them would sit in helpless dismay if they were given ten minutes to write these down on a sheet of paper. Too few of us have ever "thought out" our conducting and teaching philosophy, or organized it into clear simple terms. Because of this vagueness, we are apt to say we have no philosophy. This is, of course, far-fetched, for the music teacher without an educational philosophy could never decide what to teach or how to teach. Any conductor who chooses to have his orchestra play this instead of that, and to use this method instead of that one, has a philosophy of music education.

It is likewise unfortunate that if every school orchestra conductor were to write on paper a full account of his philosophy, about ninety-nine out of a hundred would be amazed at the contradictions and astounded at the indefensible theories they have been following. It is suggested that the reader pause here and resolve to take time in the immediate future to write out his own personal philosophy of the school orchestra program. Just what are its aims?

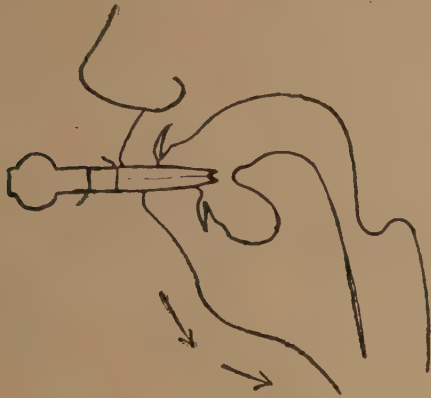
A Process of Development

Every teacher, whether a college professor, nursery school teacher, an expert golfer training his son in the art, or a fraternity brother coaching an initiate in the ritual, must make up his mind whether he is teaching human beings or whether he is teaching skills or knowledges. And so it is with the conductor-teacher of the school orchestra; he must determine whether he is teaching pupils or whether he is teaching music. He who teaches music makes music the end and the pupil a means to the end. To him, the music to be learned and the method by which it is taught are of first importance, and the pupil must be tailored to fit. To such a conductor, music is art with a capital "A," and all students are expected to submit willingly to the long and exacting discipline that alone will lead them to musical glory. On the other hand, the conductor who teaches boys and girls tailors the music to fit the needs of students. (Continued on Page 296)

BEFORE proceeding to the main theme of this article I would like to present a few remarks regarding the care of bassoon reeds. Long life of reeds is important for other than financial reasons. Changing reeds on a bassoon corresponds to changing mouthpieces on a clarinet. Each reed having its own peculiarities necessitates major or minor embouchure adjustments on the part of the performer, in order that he may produce satisfactory results. The ideal situation would be that whereby the student would be able to use *one* excellent reed throughout his playing career. This is impossible because of the expendable nature of a reed; however, reed life may be greatly increased by the application of a few simple practices.

The first step in reed care is to acquire a good substantial reed box or case, which should be standard

Illus. 1.



equipment with every school bassoon. Second, impress upon the student how fragile the reeds actually are; also how expensive they are to replace. Third, always remove the reed from the "bocal" when not playing. Do not permit the student to walk around with the reed on the "bocal"—it is an open invitation to a reed splitting accident. Fourth, keep the reed clean inside and out; the outside may be cleaned with a moistened corner of a clean handkerchief; the inside should be flushed out under fast running water. If there is a heavy deposit inside of the reed, it may be necessary to carefully run a small feather or pipe cleaner through the reed from the ball toward the tip. This last process should not be done any oftener than necessary. Needless to say, food, candy, nuts, and lipstick do not contribute to long reed life. Last but not least, remember that a "fine reed" represents a far greater monetary investment than its individual cost. Recalling the five or six unusable reeds that must be discarded before you find a good one, the total cost runs into money with a capital M.

With this mention of reed care, we shall leave the "equipment" side of developing a bassoonist and proceed to the actual teaching and playing methods. The development of a fine *relaxed* embouchure is of prime importance. The methods of achieving this embouchure may vary, but the end result, *relaxation*, will be the same. It is only a high degree of relaxed tension that will produce a fine, vibrant flexible tone. It must be relaxed enough to allow the reed to vibrate freely, yet firm enough to give a "cushioning effect" with which control is achieved (perhaps this partially explains the paradoxical statement "relaxed tension").

The best method I have found for obtaining relaxed tension is the embouchure I shall presently discuss. I have used this method in my own playing and teaching and have found it develops a true bassoon tone more rapidly and more universally with students than any other method. This does not arbitrarily mean that it is the only method, nor do I argue that it is. I present it only because I have achieved gratifying results with this embouchure formation.

Basically, my embouchure suggests that both lips be in front of the teeth and puckered, as if whistling, with the lower jaw down and back, thereby producing a staggered "bite" on the reed. This dropping of the jaw is achieved by movement of the maxillary hinge, and not by any muscular flattening of chin muscles. The upper lip should almost touch the first wire, while the lower lip, because of the stagger, meets the

Bassoon Tone Production

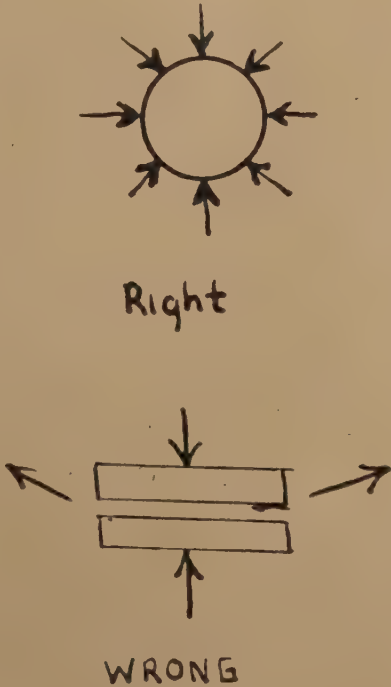
Part Three

by Hugh Cooper

Bassoonist, Detroit Symphony Orchestra

blade approximately one-quarter to three-eighths of an inch behind the upper lip. The red of the lower lip forms a firm, broad "cushion" which presses lightly against the lower blade of the reed. It is this cushioning effect of the lower lip which allows a high degree of control and flexibility. The upper lip serves only to prevent the air from escaping. Although no effort is made to roll any of the lips over the teeth, in actual practice a small portion of the red inner lip will be flattened over the teeth by the reed. I find it advisable, especially with transfer students because of their previous embouchure habits, to overemphasize the lip pucker by simply stating "both lips in front of teeth." (See Illustration No. 1). I believe the diagram should prove to be self-explanatory. Another good feature of this embouchure is that it enables one to apply tension equally in all directions on the reed, much as a draw string closes the top of a bag. Tension from the top and bottom must be offset by tension from the sides, otherwise the tip opening will close and the tone thereby will be stopped. How many times have you heard the excuse from your poor struggling bassoon student, "My reed closed up"? Equalized tension

Illus. 2.



from all directions eliminates this problem, and, in addition, improves the general tone and control (See Illustration No. 2). Dynamic control is achieved by a combination of increased tension and cushioning effect for *pp* and a decrease in both for *ff*. This is accomplished while still maintaining approximately the same breath pressure. In other words, dynamic control is achieved by controlling the amplitude of reed vibration rather than increasing or decreasing breath pressure (See Illustration No. 3). It is only in

this way that we can maintain the proper breath support for *pp* passages.

The embouchure should be practiced on the reed alone until a "crow" or double buzz can be produced. This is the test for a correctly relaxed embouchure. Once the "crow" has been produced, the student will get the correct feel of the reed in his mouth and be able to duplicate it with less and less experimentation. If the student is unable to "crow" the reed, the trouble usually lies in one or both of two faults; namely, too much lip pressure, or not enough compensating tension on the sides. Try having the student over-relax, even to the point of puffing his cheeks until the initial "crow." One can always add more tension to gain control, once complete relaxation is obtained. The need for side tension can be demonstrated by having the student slightly pinch the sides of the reed with his fingers while blowing. If the fault is lack of side pressure, the reed will "crow" at this time. Do not allow the

student to play until he can consistently produce a controlled "crow" on the reed alone.

In general, the descriptions and Illustration No. 1 serve only as a basis for the embouchure, and the actual application must be tempered by the physical characteristics of the specific student. For example, if the student has very heavy lips, there will of necessity be *more* lip over the teeth to produce the same amount of cushioning than a student with thinner lips with his lips pushed out to the limit. If a student is producing outstanding results with a seemingly unorthodox embouchure, do not change the embouchure; it is *right* for him. Results are the final test of any embouchure.

It is true, however, that results are often colored by an incorrect conception of tone on the part of both student and instructor. Tone conception has varied through the years, and at one time in this country there existed three distinct types. For want of better names we will call them "Old German School," "French School," and "American School." The "German School" tone was a hard, heavy sound, heavy to the point of inflexibility and incapable of producing the musical nuances or tonal variance demanded by the esthetics of good musicianship and taste. The "French Tone," on the other hand, was a light, humming sound, not unpleasant, but definitely on the "reedy" side, extremely flexible, but without the "body" needed to match the sonority of the modern band and orchestra. The "American School" is a happy combination of the better aspects of both older

Illus. 3



Cushioning *ff*



Cushioning *pp*

styles, and to my knowledge was originated by the recognized late great bassoonist with The Philadelphia Orchestra, Walter Guetter. In any respect, the American conception, with its high degree of flexibility and tonal warmth, plus greater sonority and carrying power, has won out with far the greatest number of players and conductors. There still are isolated instances of both the older schools in this country, and in France the universal conception is still that of the "French School"; however, for our use, we may disregard the older schools of thought and utilize our own fine contribution to the art of bassoon playing.

One of the difficulties in teaching tonal conception lies in the fact that a performer does not sound to himself as he does to the listener. Because of this, I will try to describe verbally, the American conception of tone from the standpoint of both the listener and performer.

To the listener, the American tone, as produced by Mr. Schoenbach of The Philadelphia Orchestra, Mr. Sharrow of the N.B.C. Orchestra, Mr. Sirard of the Detroit Orchestra, and many others, seems to soar out from the orchestra like a living, pulsating thing, without a trace of reediness or roughness. From the softest *pp* to the loudest *fff* the quality remains the same throughout the entire register of the bassoon. It has all the warmth and vibrancy of a singing cello, plus the added color of the double reed. This is what you, as a listener, hear—this is the *listener's conception*.

To these fine performers, however, there is an utterly different conception. They have learned that the important thing is not how they sound to themselves, but rather, how they sound to others. With this in mind they play to please you. To do this they must allow a "reedy" edge to be present in their playing, which is both felt and heard by the performers at all times. It is this edge which adds life and carrying power to what would otherwise be a dead, uninteresting sound. There must be, in addition to this edge, a core of resonance which expands as it leaves the instrument to envelop the "edge" and travel along it much in the same manner as a radio broadcast travels along a carrier wave. (See Illustration No. 4).

ILLUS. 4



A good bassoon tone is one which has the proper proportions of both "edge" and "resonance," to satisfy the tonal conception of both performer and listener.

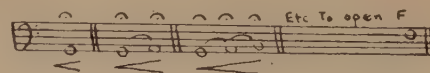
The student, hearing a fine bassoonist over the radio or in a concert hall, says, "Gee, I wish I sounded like that," then rushes home and tries to do so. He works with the reed and embouchure until all vestiges of "edge" disappear and the tone becomes "big, round, and full." If he could stand off ten or fifteen feet and listen to himself, he would be sadly disillusioned, for he would sound no more like his correct listeners' conception than he did before his effort; perhaps even less. We, as teachers, must be his listeners and help him to orientate his performer's conception.

The method I use for this orientation is to have him produce a marked reedy tone at first, then work back from that by cushioning the reed with the lower lip. The point to stop him is where the edge is no longer evident to the listener when standing ten or fifteen feet away. He will probably exclaim, "It still sounds very buzzy to me." Explain to him that it is not really a buzz and that you cannot hear it even across the room. I would rather hear a little too much "edge" in a beginner's tone, than none at all, although he must ultimately learn the correct balance between "edge" and "resonance" or "body."

To develop this conception, work wholly between Low G and Open F. This range is the heart and soul of the bassoon. Until the student can produce a true bassoon tone and accurate intonation in this register it is useless to proceed to the higher register, as all tones above are formed from the harmonic series of these basic notes. Usually Low G is a good resonant note on which to start; work it until the correct tonal conception is achieved. When satisfied with Low G, play it again and slur into the adjacent A, trying to

match the two; repeat this until the minor embouchure and breath adjustments needed are found and mastered. Move up the basic register by seconds, each time returning to Low G and passing through the intervening notes until the whole basic register has been mastered as to equal resonance, quality, and relative pitch. (See Illustration No. 5.) Do not be

ILLUS. 5



Make every Note match in quality

perturbed if at first the student plays on the flat side. He will learn to compensate for the greater relaxation of embouchure by an increase in breath intensity. Balancing this basic register is a little more difficult than it sounds, because of the inherent differences in tonal characteristics, even between adjacent notes. It is up to the performer to overcome the deficiency of his instrument and produce an even basic register. Only after this has been accomplished should the student be allowed to go "over the break."

Going "over the break" means we are ready to utilize the first series of overtones produced by the basic register. The easiest approach is to return again to Low G, playing it with the greatest possible resonance, and then by "half-holing" with the first finger of the left hand, a slur to the octave will be produced with a minimum of lip effort. Repeat this until the Octave G has the same basic quality and resonance as the lower. More breath intensity must be used on the upper, because the fundamental root vibration has been lost, along with its inherent resonance. This loss must be made up by increased breath intensity; otherwise it always sounds as if a marked *decrescendo*

were being played in an ascending passage. When this breath intensity has been accomplished, return to Low G, slur the octave by "half-holding," and then slur to the adjacent A, at the same time closing one-half hole and releasing the *pp* or whisper key. Work up the second register to Octave D in the same progressive manner as the first, each time returning to Low G and slurring the octave. (See Illustration No. 6.) No attempt should be made at this early stage to attack any of the upper notes; simply get the "feel" of them by slurring gradually into them from the lower tones. If at any time you should notice the student using undue pressure, causing the tone to thin out, do not go higher until the difficulty is erased.

ILLUS. 6



Take it easy, extending his range in easy stages, without resorting to pressure. Much of the trouble most students have with the upper register is caused by using too much lip pressure and not enough breath support. A few weeks spent in developing the basic register and its first set of overtones, will pay dividends at a later date in tone and control. During this period, keep his interest alive by giving him plenty of new material, but be certain it does not exceed his temporarily limited range.

In our next and final article we shall deal with attack, articulation, and a general discussion of fingering, particularly in the upper register.

The School Orchestra

(Continued from Page 294)

who comprise his orchestra. He knows that music education in his orchestra is basically a process of growth, of development, of learning—not a process of teaching. He knows that all good teaching starts with what the pupil already knows, his talent and will to learn, and his social relationship among his fellows. Pupils will practice and grow in power and musicianship as the music at hand is relevant to them, significant to them, and desired by them. Actually, instructors of school orchestras do not fall into these two distinct groups of those who "teach music" and those who "teach pupils." Rather, every conductor-teacher fits somewhere on a scale, at one end of which is he who teaches music and ignores student needs, while at the other end is he who teaches pupils, fitting music into the learner's background, his talent, and his personal needs. These considerations of a "student-centered" orchestra versus a "music-centered" orchestra are decisions that face each of us in his local situation. There is no single answer, for each answer must be in terms of a specific school, its community, its people, and their resources.

A Sounder Base

Another consideration we must face is the general music education point of view, versus a highly specialized emphasis. The school orchestra could seek to justify itself as a place to train superior performers on the various instruments, thus limiting itself to the needs of a comparatively small proportion of students in the school. On the other hand, the school orchestra can become a vital and most important part of a broad developmental program, with rich contributions to the general music education of the entire student body and the community. Such a point of view is far different from the specialist's emphasis and serves as a far sounder base for our school orchestra program. Music is a basic area of experience for every-

one. We are daily consumers of some kind of music, whether we will it or not. Therefore, the conductor-teacher of our school orchestra should include the knowledge, appreciation, and technique that will give greater insight and emotional balance in the art of music. Each teacher has the responsibility of recreating anew our musical heritage for and with every student to include music literature of the past as well as the present. This activity must be a coöperative adventure in search of beauty, where the abilities, talents, and interest of the students are constantly matched by the leadership, good-will, and human understanding of the conductor-teacher. Each school assembly and each concert are opportunities for listening and performing, to be experienced by the complete school. The general education of the listener, the average consumer of music, is as important as the development of the performer. All of us can listen, but we must be trained to hear. Selection of the proper literature for the orchestra is a real challenge to the conductor-teacher, and when well chosen, this music becomes an important avenue for the realization of certain human values through the social unit of the entire student body family.

Thus the function of the school orchestra is enlarged, and it can serve well the individual needs of the various talented performers and at the same time become a basic instrument for general music education in a new point of view and a new program of action. In the actual planning of the work, be it for a concert, assembly program, pageant, or informal workshop, the persons actually involved should participate. The whole scheme of organization must remain flexible and give ample opportunity to blend suggestions, resources of literature, and the developmental experiences of the orchestra players into a school activity that personally values and enriches the social well-being of the entire school and its community.

The Essentials of Teaching

by Harold Berkley

WHATEVER his subject, it is well for the Teacher periodically to take stock of himself and his approach to his work, to examine and analyze anew the functions and the responsibilities of a teacher, and to ponder what is implied by the verb "To Teach."

Such searchings are especially important for the teacher of music, for he has to deal with a subject most closely connected with the inner nature and development of his pupils, a subject which, if properly taught, can have a profoundly beneficial influence on the character and spiritual development of those who study it. In order that this influence may be active, the music teacher should possess much understanding of cultural expression in fields but indirectly connected with music—Literature, Painting, History, to name a few—and he should be able to coordinate these subjects with the teaching of music. Above all, it is necessary for him to remember always that teaching is education, and that the word "educate" comes ultimately from a Latin word meaning "to lead or draw out."

The Teacher may well be considered the most indispensable member of the music profession. The Genius, the great Artist, is the inspirer, but it is the Teacher, more than any other, who is responsible for the continuity of the great line in his art.

If he is to fulfill the responsibilities he has undertaken, the Teacher cannot look upon his profession merely as a *means* of existence; he should regard it first of all as a *reason* for existence. He can and should think of himself as a creator; for if he has an innate gift for teaching or has acquired both a love and an understanding of it, he can often create a flowering garden out of what, in less inspired hands, might well have remained a desert.

A Great Privilege

To create a love for music in eager and receptive young minds—and, through music, a keener and more sensitive appreciation of all beauty, even of those subtle beauties which surround us at all times and which many people pass by unseeing—it is difficult to imagine any activity that would better justify one's existence on earth. The Greeks knew the value of beauty in daily life, but that awareness has been largely lost in the more materialistic ages which followed. It is the privilege of the Teacher, by his actions and his influence, to bring this awareness back into our lives.

That this influence may be potent, he must be more than a mere instructor to his pupils; he must be a friend to them, an older friend, with whom they can be their real selves and to whom they can bring, if they wish, their perplexities and their troubles. To achieve this *rapproch*, the Teacher must always maintain a personal dignity. This does not mean that he should put himself, or allow himself to be put, on a pedestal; it means, rather, that he should be always in control of and conscious of his words and actions. It may be necessary on occasion for him to speak harsh words, but never to shout them. The teacher who loses his temper during lessons causes his pupils to fear him, generally loses their respect, and sometimes, wins their cordial dislike. Such a one should not be a teacher.

It was said just now that the Teacher is responsible for the continuity of the great line in his art. That is true, but he should not be content to hand on established traditions as a codex complete and unalterable; he should strive, instead, to add to this legacy from his own experience and thought. Further, the Teacher cannot accept as infallible the inherited tradition of the past. In music, as in other branches of human activity, our ancestors made, with great solemnity and authority—and the best intentions in the world—some quite egregious mistakes. Traditional ideas, therefore, must be carefully evaluated before



HAROLD BERKLEY

Violinists, perhaps, have not given so much attention to the general essentials of pedagogy as have teachers of piano and organ. However, all teaching is based upon certain principles, and because of this, these are presented in this article, with the thought of appealing to violinists.

—EDITOR'S NOTE.

they are passed on, to see if they correspond to contemporary ideals. One cannot in these days furnish the house of Music with mid-Victorian furniture.

The cardinal rule of good teaching consists of training the pupil to *Understand* and to *Feel*; so that his playing, no matter how elementary, shall be an expression of his own personality. It is not enough that he be taught a series of motions which, if he can carry them through, will make his efforts *seem* like playing. Instead, the results of his training and his practice must *be* playing. To this end, it is essential that every pupil be taught the technical *How* and the musical *Why* of each new problem that confronts him, and his imagination should be encouraged to take hold of and play with every new point of interpretation that is presented to him. This may seem rather a large order in the case of a young child; however, most children are receptive, sensitive, and imaginative, and if approached with corresponding sensitiveness and imagination—and with the right language—they will often respond with an amazing understanding. Of course, there are the dull, unimaginative ones, too. With these, the teacher can only expect to get technical accuracy—and hope that a feeling for music will one day awaken in them.

If a pupil has imagination, it will often happen that his interpretations differ widely from those of his teacher. In such a case, great tactfulness is required from the teacher. Because this interpretation

does not tally with his own, is no reason for condemning it. If it is not foreign to the spirit and style of the music, he should encourage the student with words of praise. If, however, immature judgment has resulted in poor taste, the teacher should endeavor to point out how this fault may be remedied without sacrificing the over-all individuality of the interpretation.

The First Essential

Where violin students are concerned, it goes without saying that the first essential is good intonation. But the Teacher will not be content merely to say, "That F-sharp must be higher," or "That B-flat is not low enough." He will explain to the pupil why—in the key of G minor, for example—the F-sharp must be high and the B-flat low. In other words, a technical mistake should rarely be treated purely as such; its bearing on the ultimate musical result should generally be kept clearly in mind. This approach will not hold, of course, in those cases where technical errors are many and the hopes of pleasing musical results are dim. In such cases, the desire for technical accuracy must be instilled into the pupil's mind as the one and only road to success.

The long-range view of teaching should be so to train students that in the course of time they may become their own teachers. Far too many talented students are completely lost when they have ceased studying and must depend on themselves. The fault is rarely that of the student; in nine cases out of ten the teacher is to blame—he has not taught the student to think for himself. A pupil must not be made to "obey orders," told to do this or that "because it is right," without having it explained to him *why* it is right. In order that a pupil may intelligently understand what he is doing, it is essential that from the earliest stages he have the *How* and the *Why* of every new point carefully made clear to him, both in its technical and in its musical aspects.

There are many pupils who conscientiously think they must be passive and receptive, and, like funnels, swallow without question all that is presented to them. Such pupils are very easy to teach, but nothing really good can come from this attitude of mind and it should be dispelled, firmly but goodnaturedly, as soon as possible. The pupil must be encouraged to ask questions, the more the better, and to use his own brain.

The Student Personality

To train each pupil to use his *own* brain—that is perhaps the chief secret of good teaching. It is the antithesis of the "giving orders" method of teaching, a method that will surely discourage initiative and individuality—the two most precious possessions a music student can have. The pupil who is led to bring his own intelligence to bear on each new problem will not only get real fun out of his work, he will also make much more rapid progress. Furthermore, he will be conscious of a psychological lift that will continually strengthen his belief in himself.

Needless to say, there are plenty of students who can't or won't think for themselves; who are too lazy or too mentally sluggish to make the necessary effort. These have to be *told* what to do, not forgetting the *How* and the *Why*, while the teacher hopefully waits for some event that will give life to the hitherto inert intelligence.

Few students instinctively know what good practicing really is, and when they do find out, it generally seems as though a new and wider horizon has opened to them. It is an essential duty of the Teacher to provide that knowledge as early as may be possible. He must be sure the pupil understands that Practice is not merely a number of repetitions of an exercise or study. He should explain that a passage must not be played through, even (Continued on Page 326)

VIOLIN

Edited by Harold Berkley

Theodore Presser

(Continued from Page 289)

Many times his family and the employees would say to me, when Mr. Presser became greatly excited over little things, "Get him to go on a trip, Doctor." Theodore Presser on a trip and Theodore Presser tired with office cares seemed two entirely different persons.

Significant Influences

Mr. Presser's first car was a large Locomobile, driven by the very capable and powerful Harvey Cunningham. His next cars in succession were air-cooled Franklins, and were driven by the understanding and faithful Clarence Foy, who, after Mr. Presser's demise, was appointed Superintendent of The Presser Home for Retired Music Teachers in Germantown.

Up to 1920 my trips with Mr. Presser for educational purposes probably totaled thirty thousand miles. All the time Mr. Presser had "in the back of his head" a systematic quest for ideas which led eventually to his vast scheme of scholarships and also the Presser Halls now erected at ten colleges.

In 1916 when I was President of the Drama League of Philadelphia, I met Dr. John Louis Haney, of the Central High School of Philadelphia, who at that time was Chairman of the Play-Going Committee of the League. Dr. Haney's training as an educator and as a philologist, together with his natural development of an encyclopedic mind, made him an enjoyable companion. Later, when I was President of the "Write-about Club," formed of leading Philadelphia authors, I had a closer association with Dr. Haney. I introduced him to Mr. Presser in 1917 and in 1921 he was invited to join Mr. Presser's automobile trips of investigation of college conditions, which had a great bearing upon plans for The Presser Foundation. Dr. Haney traveled some fifteen thousand miles with the group, and after Mr. Presser's death went approximately twenty thousand miles on similar trips with me.

Verbal Sparks

In January 1925, Mr. Presser, Dr. Haney, and I, on a trip to the south, included Charlotte, North Carolina, in order to visit Queens College, a very progressive college for women. Mr. Presser was also most anxious to call upon Mr. James B. Duke, famous tobacco multi-millionaire and hydro-electric industrialist, who lived in Charlotte. Mr. Duke was at that time interested in founding and endowing Duke University, to which he gave many millions of dollars. Word came from the magnate's office, "Mr. Duke cannot be seen." Mr. Presser was greatly disappointed. Then, upon the supposition that Mrs. Duke very probably was a subscriber to THE ETUDE, and knew about Mr. Presser, I telephoned Mrs. Duke, who immediately arranged an appointment for the following morning. Mr. Duke was very opinionated, and at times "testy." He asserted immediately that he had no use whatever for education for women. "Readin', 'ritin' and 'rithmetic," and how to run a good home and make a husband happy were all that should be expected of a woman. "Why, man alive,

educating women is the reason for all the divorces!" Mr. Presser, who had spent so much of his life in colleges for women got his dander up at once. The feathers flew. To cap it all, Mr. Duke said he didn't see that music had any place in education for men. "Look at me!" he laughed, "I don't know a note of music, and look what I have done!" Mr. Presser left the conference in dismay and disgust, and Mr. Duke's reactions were probably the same.

Theodore Presser took a great interest in sports. He claimed to be fond of hunting, but this was tempered by his hesitation to kill animals and birds. He possessed fine firearms, including a valuable shot-gun presented to him by his employees. On one expedition to the hunting lodge of Dr. Matthew Reaser in South Carolina, I, although helpless with either end of a gun, went along as a guest. When the dogs flushed a covey of birds, and all parties banged away, before the smoke was cleared Mr. Presser would shout, "That's my bird!" One of the colored guides once said, "Boss, you shout too soon—they ain't no bird at all." He enjoyed fishing, or rather the fellowship of fishing, and did not seem to care whether he caught any fish or not. Baseball had a great interest for him, and in those pre-radio days he would go out of his road on the way home to see the latest newspaper bulletins. In November 1922, Mrs. Presser passed away, and the shock was so great that he lost much of his interest in life. He strove to keep up his former activities, but those close to him knew that the strain was almost more than he could bear.

Tragedy Strikes

On May 10, 1925, while attending a game at the Phillies Ball Park, he was stricken with a fainting spell. He was rushed to the Samaritan Hospital, and found to have partial paralysis. He soon recovered, however, and was able to attend to business. He even gave an outdoor week-end party for his executives at a New Jersey shore resort. In August of that same year he made his last automobile trip, traveling as far as Watkins Glen, New York. He seemed to pay little attention to business. At times he was greatly disturbed and apprehensive, and wanted to be alone. It was a little difficult to interest him in other things, but he would regain his geniality and be contrite about his indisposition, apologizing for being "a bad boy," and thanking others for "putting up with him."

In October of 1925 he was seized with a spastic intestinal condition, and was again rushed to the Samaritan Hospital of Temple University, where on October 26 he was operated upon by the celebrated Philadelphia surgeon, Dr. W. Wayne Babcock. As he was moved from his room to the operating room, his suffering was obvious, but he smiled and said to me, "Don't worry, Mr. Cooke. Tell all the folks not to worry. Isn't it wonderful that there are hospitals and doctors to help us, when we cannot help ourselves?"

The following day he seemed to be more at ease, and he had a fairly comfortable night, but the following night his severe pains returned. He was attended by his hospital nurses, his niece, Miss Alice Casper, and his housekeeper, Miss Elvina Mackey. I returned home from the hospital at 12:30 A.M., as Mr. Presser was apparently better. However, at 2:45 A.M. I was called to the hospital

again. Mr. Presser had suffered a heart attack in his sleep, and his great career was ended.

His funeral was attended by throngs, many coming from distant cities. His lifetime love of flowers was not forgotten. He had for years maintained an excellent greenhouse in his own gardens. The floral displays at all seasons made his home in Germantown, a suburb of Philadelphia, a show place. Thousands of blossoms were in bloom from spring to fall. Nearly every morning he brought in armfuls of blossoms to distribute to departments in the business. He was happiest when he had a beautiful bouquet upon his desk. He said, "They help me to concentrate, and every flower makes me think of the Resurrection." At his funeral services it was hard to find places for the many floral symbols of the Resurrection which poured in from all over the country from those he had helped, and from those who loved him.

The funeral music was provided by a male quartet of Presser employees, most of whom were professional vocal soloists. The officiating clergymen were the Rev. Ladd Thomas (Methodist) and the Rev. John Parks (Presbyterian). The latter had for twenty years been an employee of the Theodore Presser Company.

The funeral was attended by friends of many denominations and races. Mr. Presser had always had a real affection for his Negro helpers and clerks, and they were especially affected by his passing.

Musical Boston in the Gay Nineties

(Continued from Page 290)

teacher at the Paris Conservatory, where she received her musical education, Miss Boulanger taught her semi-invalid sister, Lili, to such advantage that the latter was given first place in the annual contest for the Rome Prize, the only woman to receive this award in more than a hundred years of competition. Her prize-winning cantata, "Faust and Helen," was one of the best ever offered. Lili Boulanger had exceptional gifts, as shown in her songs and choral works. Her premature death deprived French music of the maturing of an indisputable talent. Before Nadia Boulanger ever came to this country she had taught many American pupils, among them Professors Walter Piston and Merritt of Harvard, Virgil Thomson, composer and chief musical critic of the New York Herald-Tribune, and Aaron Copland, the composer, to mention but a few of the more prominent. Miss Boulanger had taught at the American Conservatory in Fontainebleau since its foundation, and also at the *École Normale* in Paris. Thus she came to this country not only an experienced teacher, but with an understanding of the American temperament. For a time Miss Boulanger taught in the music department of Radcliffe College, but this constituted only a small part of her activities. She organized choral groups and gave programs made up of little known selections from the church cantatas of Bach, besides madrigals and other works by Monteverdi. An expert conductor, it was not unusual for her to play accompaniments for vocal works, often filling out the harmony

from a figured bass, standing at the piano while continuing to direct the chorus. If the need arose, she reduced a four-hand piece to two hands, reading across the pages without embarrassment. She conducted a performance of Fauré's *Requiem* at a concert of the Boston Symphony Orchestra, the first woman to act in this capacity. Miss Boulanger was a most competent and inspiring conductor because of her sympathetic penetration of the music she performed, and her ability to produce a telling interpretation of it.

A Musical "Maid of All Work"

As a teacher, Nadia Boulanger manifested a thorough grasp of the fundamental principles of musical technique. She intermingled, as is the tradition in France, the study of harmony with the practice of counterpoint. In composition, she gave the individuality of the pupil free play, without departing from insistence upon the principles of continuity of style and unity in structure. Miss Boulanger also taught more than a year in California, so that her influence as a teacher may be said literally to extend "from coast to coast." So versatile are her accomplishments that at a reception in her honor given in New York by Dr. Walter Damrosch, he jocosely presented her to his guests as a musical "maid of all work." Miss Boulanger, undoubtedly, will not be the last visitor to these shores to acquaint us with the enormous store of European musical knowledge, the accumulation of centuries of artistic striving, but it would indeed be difficult to exceed the skill with which she combined a lucid explanation of technical methods with a complete revelation of the spiritual content of the works she analyzed or brought to performance. That the two leading American composers of the present day, both Aaron Copland and Walter Piston, are her pupils is abundant proof of her eminence as a teacher.

An Unparalleled Achievement

In retrospect, no one can deny that the total achievement of American music within seventy-five years is nothing short of unparalleled. In the sphere of performance alone, the multiplication of organizations from chamber music groups through orchestras is indeed extraordinary. Considering the handicaps presented at first by superficial standards, the advance in the scope and thoroughness of musical education has been heartening. In all honesty one must acknowledge that much of this progress has been due primarily to the influx of foreign conductors, performers, theorists, and composers. Their gifts and their experience have been capably brought to bear upon several generations of musical students. But their labors would have been fruitless had not the young American possessed musical capacity, intelligence, ambition to profit by educational opportunity, and above all, the character to persist in the pursuit of ideals. Nor should one overlook the share in musical expansion due to the coöperation of colleges, schools, and even radio programs, in acquainting students and the untechnical public with the treasures of musical literature. This interaction between performers, students, and the public not only impels progress but permits taking for granted standards of musical understanding and consequent assimilation which would have been unthinkable a half century ago.

Q. I have enjoyed your department in ETUDE very much—it is the first page I read when I get the magazine; and I suppose I am like most human-kind in that I have never risen up to express my appreciation until now when I have a difference of opinion. The trend of your remarks on the use of the metronome is contrary to all my experience in thirty years of playing and teaching. I have found it an invaluable aid in the development of rhythmic feeling, also a real help in keeping an exact check on one's technical progress. It is just like having a teacher alongside one every time a piece is played (in the learning stages) to show up the rhythmically insecure passages. In my opinion it is impossible to make a musical pupil's playing mechanical through the use of the metronome; and on the other hand how many pupils can play without taking the hard parts slower or even coming to a dead stop? I think your opinion will dissuade many from the use of this great help, and that is in my opinion regrettable. I hope I have not seemed presumptuous in expressing my difference of opinion with an authority such as you are.

—L. R. B.

A. Thank you for your frank and friendly letter, which does not offend me in the least. Actually what you write delights me for it shows that you are reading carefully what I write and are thinking about it. I am of course giving only my own opinion, and I may make mistakes both about the teaching of rhythm and other matters, but in my long experience as a teacher, an observer, and a listener I have found that the more the individual depends on external stimuli the weaker he is apt to be in playing and singing with real rhythmic flexibility and feeling.

Some teachers in school beat the pulse audibly with a pencil or some other object, and I have found that the pupils of these teachers are not as rhythmically independent as those who are taught to beat the pulse for themselves. Some conductors of choirs and orchestras likewise beat the pulse on the desk with the baton, and here again I have found the rhythmic response to be less sure and less flexible than in the case of groups which do not have such an outside stimulus. And the piano pupil whose teacher counts aloud habitually—and usually inexorably!—does not usually play as musically as the one whose teacher gets him to feel the rhythm inside himself.

The modern, up-to-date teacher will often ask the pupil to stop playing for a moment or two so as to sing the passage with his voice, or clap it with his hands, or swing it with his arms, or step it with his feet; after which he plays it with the same rhythm that he has used in producing these other movements. All such devices are based on the general principle first systematized by the great Swiss teacher, Emile Jacques-Dalcroze, namely, that since rhythm is the *movement* in music it is best learned at first by responding with bodily movements to music heard. When one has once learned to make appropriate physical responses with large muscle groups it becomes comparatively easy to go a step further and play or sing rhythmically.

Questions and Answers

Conducted by

Karl W. Gehrken, Mus.Doc.

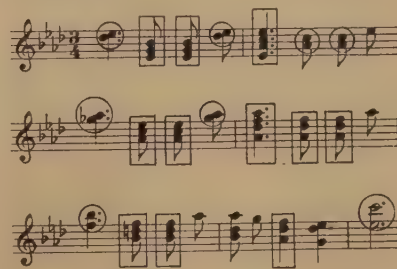


Professor Emeritus
Oberlin College
Music Editor, Webster's New
International Dictionary

Assisted by
Professor Robert A. Melcher
Oberlin College

An Exercise in Music Theory

Q. 1. I am enclosing an exercise from my music theory book. My teacher is not going to teach for several months and I want to work ahead. The directions are to draw a ring around each harmonic interval or chord and an oblong around each triad. Have I done this correctly?



2. In the first chord of the second measure, the fifth, E-flat, is doubled, but that chord is still considered a triad, isn't it? The same happens in the first chord of the fourth measure, where the fifth is again doubled. A triad may have four tones if it is the root, the third, or the fifth that is doubled, may it not?

—D. A. F.

A. 1. It looks to me as if you have followed the directions fairly well, but since you have not given the name of the text from which this assignment was taken, I cannot check to make sure that you have done exactly what was wanted.

Your circles are correctly placed around the harmonic intervals, but I am puzzled by the statement that you are to draw a ring around each harmonic interval or chord. If you are to draw a ring around each chord, almost everything in your quotation should have a circle around it, for a triad is, of course, a chord.

The oblongs are also correctly placed, except the one in the next-to-the-last measure. You are obviously thinking of this as being a triad on IV, but the harmony of the measure is dominant. The F- and A-flat on the second beat are therefore either passing tones, or the Ninth and Eleventh of the chord. In neither case would the second beat be a triad when the harmonic basis of the entire measure is considered.

2. Yes.

A Bassoon Player Wants a Job

Q. I have a friend who plays the bassoon and I am wondering how she can get a job. This girl has graduated from a well-known conservatory, plays the bassoon very well, could also teach the other woodwind instruments, and has had twelve years of piano. She does not know that I am writing you, but she is very talented and I should like to help her to get a job. —Mrs. V. C.

A. This is a difficult question and I have no adequate answer. I am guessing that your friend will probably end up by teaching, so I suggest that she visit some of the teachers' agencies in Chicago and perhaps join one or two of them. But if she greatly prefers a playing job, then she might contact the office of the Musicians' Union and ask for advice and information there. But the problem is out of my line, and I really have no solution.

Q. We have a son fifteen years old who has considerable musical talent, and we would like some good advice from you. He has studied piano for ten years, and has played pieces by Bach, Chopin, Debussy, Siegmeyer, and others. He has recently given a recital and has been encouraged to believe that he has great musical talent. This boy is greatly interested in music and would like to be a music critic, or perhaps even a concert pianist. He can transpose, has done a little arranging, and is very familiar with over 700 solo and orchestra compositions. Do you have any suggestions for us, and will you give us the benefit of your advice? —Mr. and Mrs. G. P.

A. Congratulations on having such a talented boy! Evidently he has already given his parents much happiness, and of course he will give you a great deal more as the years go by. But a talented boy is a great responsibility too, and I am glad that his parents are thinking so seriously about their son's future.

Since this boy is only fifteen he probably has at least two more years of high school ahead of him, and my first bit of advice is that he continue in school, first, because musicians, like other people, need the broadening influence of studying subjects other than those in which they are especially interested; second, because your boy will probably want to attend some fine music school after he graduates, and practically all music schools now require at least a high school diploma for admission. Because your son has a hankering to be a music critic, I advise him to take all the English courses that his high school offers, and to elect some English courses when he goes to college too. The study of French or German—or both—would be advisable also. And I suggest that he begin at once to write a criticism or evaluation of each musical performance that he attends, looking up the works that are performed and trying to express in good clear English both the good and the bad points of the performance. Perhaps the high school paper will be glad to print some of these criticisms, but even if none of them get beyond his own desk at this stage, the experience will be of great value to him—and considerable fun too.

In the second place, I advise your son to continue his study of piano under the very best teacher available, and also to begin work in harmony, either under the high school teacher of music or under some fine outside musician. This would help him greatly with the work in transposing and arranging in which he is evidently greatly interested.

Finally, in the third place, I urge this boy to participate in the regular school activities so that he may grow up to be a normal, well-adjusted man who is able to live reasonably happily in a world that is difficult enough for anyone, but that is especially apt to be hard on a sensitive, "thin-skinned" boy. In order to be a musician—or any other sort of artist—one must have such sensitivity; and yet one must also learn to live among people in the world as it actually exists. School is an excellent place in which to begin to learn this lesson, and that is why I advise your son to mingle in a normal way with other young people, rather than to shut himself away from the others—as a talented boy is sometimes tempted to do.

Preparing for Opera

A Conference with

Polyna Stoska

Distinguished American Soprano
A Leading Artist, Metropolitan Opera Association

by Stephen West

Born in Worcester, Massachusetts, of Lithuanian background, Polyna Stoska has inherited marked artistic abilities from both sides of her family. Far back, her father's people were musicians. Her mother is a gifted designer of clothes. Untrained and non-professional, Mrs. Stoska creates and makes all her daughter's concert gowns. "Most people don't believe this," Miss Stoska states, "but it is so!" One of the most beautiful and glamorous figures on the concert stage, Polyna Stoska is "dressed at home." Always markedly musical, she began violin study at the age of seven; but as long as she can remember she has sung, humming tunes around the house and following the records of famous artists. She played in her high school orchestra and joined the glee club, and when she was sixteen, her voice asserted itself. At about that time, a school superintendent notified the high school music teacher of a vocal contest being held in Boston and asked if any pupil of the Worcester school were good enough to enter. The teacher chose young Polyna, who won the contest. After that, she gave up violin study and concentrated upon vocal work. Her first teacher kept her for more than a year on scales and vocalises, wisely forbidding her to sing in public. Next, Miss Stoska came to New York, where she won a

scholarship at the Juilliard School. From there, she went to Germany to continue her studies and to try for admission to some small opera company. After three months, she auditioned at the great Deutsches Opernhaus, in Berlin, and was immediately engaged to understudy major rôles and to appear in smaller parts. Called within four hours of a performance of Weber's "Euryanthe" to sing the title rôle in that work, however, Miss Stoska gave such excellent account of herself that she never again sang a minor part. Her next assignment was Elsa, in "Lohengrin," and Polyna Stoska was on her way to fame. After several years of work abroad, Miss Stoska devoted much time to USO work and the entertainment of our armed forces. She appeared with the New York City Center Opera Company; and assumed the leading rôle in the Broadway production of the Elmer Rice-Kurt Weill Pulitzer Prize winning play, "Street Scene." She was invited to join the Metropolitan Opera in 1947. Her performances of eight major rôles in her first season won the acclaim of critics and public alike, and her dramatic ability earned her the coveted Donaldson Award for acting in "Street Scene." Miss Stoska also concertizes, and is often heard on the Telephone Hour.—EDITOR'S NOTE.

performance. The rubbing off of those corners is not the result of one appearance! Actually, one needs practice in performance just as one needs to practice an aria. We all know the feeling of taking up a new work and going through it hesitantly, trying simply to get the notes right. Only after months of study and practice do those notes begin to merge into a unified pattern of phrasing, of meaning—and then the work seems entirely different from what it did at the start. Exactly the same is true of a rôle in performance. No matter how well you have mastered it under your teacher, that rôle is nothing but isolated notes and gestures until you have clarified its pattern in many performances. That, precisely, is why the experienced



POLYNA STOSKA
In "Ariadne auf Naxos"

EVERY young singer who is interested in opera dreams of one day entering the Metropolitan. Ranking as the foremost operatic organization in the world today, the "Met" is the goal—and ambitious beginners are always asking just *what* one must do to reach it. The only answer I can give is this: to aspire to the "Met," the candidate must give evidence of *thorough musicianship and thorough preparation*. You will notice that I say not a word about voice, as such. There are two reasons for this. The first is, that membership in the Metropolitan presupposes a better-than-adequate singing voice. The second is, that voice *alone* is not enough to get one into the company. I cannot stress that sufficiently! The attitude towards voice alone changes with the side of the footlights one happens to be on! You have a beautiful voice and your friends tell you you are much better than So-and-So—you ought to be in opera. Thus encouraged, you seek an audition—and the experienced experts who hear you don't say much about your voice. They want to find out *what you can do with it*. How many rôles have you? How often have you sung them in public? How do you stand up in public performance? These are the problems the young singer must solve before she is ready even to think about the Met.

Many Different Skills

The beginner should realize that vocal training, important as it is, ranks as only one of a number of skills that constantly must be in good order. The others include repertoire, dramatic surety, languages, a knowledge of styles, and—most important—experience

before audiences. The student who aims at opera should master rôles as soon as the voice is ready for them. Learn all the parts you can, in their various languages. Then get them heard. A repertoire is quite useless unless it can be brought to life before a public. I know that anyone who reads this will immediately cry out, "But *where*?" It is often said that we in America, despite our great interest in music culture, lack all opportunities for the young performer to rub off his edges in public. The happy truth is that opportunities today are far greater than they were ten—even five—years ago. The Lemonade Opera (New York City) and the New York City Center Opera are but two organizations that have come up in very recent years, and they are doing excellent work, both as mediums of entertainment and as proving grounds for young performers. There are several more in New York; and all over the country similar small companies are being heard from. In Los Angeles, for instance, there are several reliable opera schools that climax their training with public performances of full operas. In Boston, there is Boris Goldovsky's fine organization. And these are not the only ones.

The important thing for the young singer is to get out of the teacher's studio, and into a public company that performs on a public stage—before a public! Here, and only here, do true performance conditions show up; here and only here does the young singer demonstrate his ability to cope with those conditions. Public performance always involves great emotional strain. Only in public performance does the singer learn how to conquer that strain. Again, a fluent line, or style of performance can be worked out only in

prima donna brings so much more out of a rôle than the most studious newcomer can hope to do. Hence, the best preparation for opera is the acceptance of even the smallest working position in an opera company. Fortunately, we have American companies today!

Opportunity Knocks

And yet, the best plans sometimes go astray—sometimes with happy results! The plan for my own apprenticeship years, in Berlin, was that I should study major rôles at the same time that I appeared in minor parts. One of the rôles assigned me was *Euryanthe*. I had no assurance that I should ever be allowed to sing it, but I studied it with all my might—music, dramatics, *mise-en-scène*, everything. Now, it happened that the singer who was to perform the part did not like the idea of an unknown young American's being groomed as understudy. She was a typical Nazi and very jealous. As I worked on the rôle and sat in on stage rehearsals (in which, of course, I was allowed no share beyond observing them), she evidently determined to show up that I was not equal to the public performance. At all events, she suddenly cancelled at four in the afternoon, on the day of the performance. As understudy, I was called. I had had no rehearsal of my own, I had never sung on that vast stage, I had not even sung a full-length opera in German. But I had prepared the part with thorough musical and dramatic coaching, and I was ready. And I sang the part—and never was given a minor rôle again. This, I think, illustrates two things. The first is to be ready—down to the least detail of preparation—when a big opportunity finally does come your way. The (Continued on Page 321)

SENTIMENTAL INTERLUDE

This composition by the brilliant composer of *The American Rhapsody* has all the fluency of a free improvisation. The work develops right up to the seventh and eighth measures before the end. Therefore, the previous measures should not be overplayed in order that the final climax may not lose its effect. Grade 5.

BELLE FENSTOCK

Moderato

The musical score for "Sentimental Interlude" is composed of several systems of music. The first system begins with a **Moderato** tempo and a **f** (forte) dynamic. It features a grand staff with treble and bass clefs. The music includes various musical notations such as triplets, slurs, and fingerings. The second system introduces a change in tempo and mood with the marking **espressivo e rubato**, followed by **mp a tempo** and **p** (piano). The third system continues with a **f** (forte) dynamic and includes a **ten.** (tension) marking. The fourth system features a **ff allarg.** (fortissimo allargando) section, followed by a **mf a tempo** section. The fifth system concludes with a **f** (forte) dynamic and a **ten.** (tension) marking. The score is written in a key signature of two flats (B-flat and E-flat) and includes various musical notations such as triplets, slurs, and fingerings.

8

f *p* *p*

con espressione
sost.

poco rit. *f a tempo*

simile *r.h.*

mf *mf* *ff* *mf*

5 4 2 1 2 3 3 4 4 5 2 2 3 3 4 5

5 2 2 3 5 4 5 4 4 5 4

3 4 3 4 5 3 3 3 3 4 5

4 3 2 3 4 3 4 3 2 3

3 5 3 4 1

5 2 1 3 2 5 2 1 3 2 5 4 3 2 1 5 4 3 2 1 2 4

5 4 2 1 2 3

ff

cresc.

fff l.h.

mf

r.h.

val p

ff

fff

p subito

pp rall. e dim.

pp

DANCE CAPRICE

There is something about this composition which seems to connote spring in Norway—a spring which varies from a zephyr tossing the early blossoms about, to a wild blast of retiring winter tearing down through the fjords. Grieg wrote a great number of enchanting lyrical pieces for the piano. *Dance Caprice* is one of four album leaves. Grade 4.

EDVARD GRIEG, Op. 28, No. 3

Vivace

p

poco stretto

a tempo

p poco rit.

pp

a tempo

stretto

cres

cen

do

f

dimin. c rit.

p a tempo

poco stretto

a tempo

fz

p poco rit.

pp

Fine

First system of musical notation. The right hand features a melodic line with various fingerings (e.g., 4 5 4 3, 4 2 3, 2 4 3, 2 3 5, 2 4 3, 4 2 3, 4, 5 3 4 5, 2 1 2 1) and dynamic markings *p*, *pp*, *p*, *pp*, and *fp*. The left hand provides harmonic support with chords and single notes. The instruction *con duo Pedale* is centered below the system.

Second system of musical notation. The right hand continues with melodic passages and fingerings (e.g., 5 4 3, 1 2 1 2, 3, 4, 2 4, 3, 4). Dynamics include *f* *vigoroso*, *fp*, *f*, *fp*, *pp* *dolciss.*, and *fp*. The left hand features chords and moving lines, with some measures marked with fingerings like 1 2, 1 2, 1 2, 3 4, 5.

Third system of musical notation. The right hand shows melodic development with fingerings (e.g., 3 4 3, 5 4 3 2, 1 2 1 2, 3, 4). Dynamics include *f* *vigoroso*, *fp*, *f*, *fp*, and *pp* *dolciss.*. The left hand continues with harmonic accompaniment, including chords and single notes with fingerings like 1 2, 1 2, 1 2, 3 4, 5.

Fourth system of musical notation. The right hand features melodic lines with fingerings (e.g., 2 4 3, 2 3 5, 2 4 3, 2 4 3, 4 2 3, 4). Dynamics include *f*, *p*, *poco rit.*, and *a tempo*. The left hand provides harmonic support with chords and single notes, including fingerings like 1 2, 1 2, 1 2, 3 4, 5.

Fifth system of musical notation. The right hand concludes with melodic passages and fingerings (e.g., 2 4 3, 3 4 3, 4 2 3, 4, 5 3 4 5, 2 1 2 1). Dynamics include *f*, *p*, *ca*, *lan*, *do*, and *fp*. The left hand features chords and single notes, with some measures marked with fingerings like 1 2, 1 2, 1 2, 3 4, 5. The instruction *D.C. senza repetizione* is written above the final measures.

THEME FROM PIANO CONCERTO IN D MINOR

This lovely slow movement from the "Piano Concerto in D Minor" was written about 1785, when Mozart was twenty-nine years of age. It appeared after "Die Entführung aus dem Serail" when the composer, in Vienna, was at the height of his creative career. Grade 4.

W. A. MOZART
Arr. by Henry Levine

Romanze (♩ = 88)

The musical score is arranged in five systems, each containing a piano (upper) and bass (lower) staff. The key signature is D minor (three flats). The tempo is marked 'Romanze' with a quarter note equal to 88 beats per minute. The score includes various musical notations such as notes, rests, slurs, and fingerings. Dynamics include *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The piece is marked 'Romanze' with a tempo of quarter note = 88.

This page of musical notation is a score for a piano piece, likely in a minor key as indicated by the key signature (one flat). The score is organized into six systems, each consisting of a treble and bass staff. The notation includes a variety of musical elements:

- Dynamics:** The piece begins with a *mf* (mezzo-forte) dynamic, followed by a *pp* (pianissimo) section. It then moves through *p* (piano), *mp* (mezzo-piano), *dim.* (diminuendo), *a tempo*, *poco rit.* (poco ritardando), *f* (forte), and ends with a *p* (piano) dynamic.
- Performance Instructions:** Key markings include *dim.* (diminuendo), *a tempo*, and *poco rit.*
- Technical Elements:** The score features numerous fingerings (e.g., 1-5, 2-4, 3-5), slurs, and ties. The bass staff often plays chords and arpeggiated figures, while the treble staff contains more melodic lines.
- Structure:** The piece is divided into sections by dynamic changes and tempo markings. The final section is marked *p* and concludes with a series of chords.

MORNING ON THE LAKE

Grade 3.

BENJAMIN FREDERICK RUNGEE

Tempo di Valse (♩=126)

The musical score is written for piano and consists of 32 measures. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'Tempo di Valse' with a quarter note equal to 126 beats per minute. The score is divided into four systems of eight measures each. The first system includes dynamics *mf* and *p*, and a *Pod. simile* instruction. The second system includes *mf* and *p*. The third system includes *f*, *rit.*, *Fine*, *mf*, *p*, and *mf*. The fourth system includes *p*, *mf*, *p*, *rit.*, *mf*, and *p*. The final measure is marked *f*. The score includes various fingerings and articulations throughout.

PURPLE ASTERS

Grade 3.

WILLIAM BAINES

Moderato ($\text{♩} = 80$)

First system of music. Treble and bass staves. Treble staff has notes with fingerings 1, 3 1, 2 1, 4, 1, 5 3, 4 2, 3 1, 1, 5 3, 4 2. Bass staff has notes with fingerings 8, 2. Dynamics: *mf*. Tempo: Moderato ($\text{♩} = 80$). Instruction: *il basso sempre staccato*.

Second system of music. Treble and bass staves. Treble staff has notes with fingerings 1 2 1 2, 3 1, 5 1, 5 1, 5 1, 5 1, 1. Bass staff has notes with fingerings 3, 5, 1, 3, 2, 1. Dynamics: *mf*.

Third system of music. Treble and bass staves. Treble staff has notes with fingerings 5, 2 1, 2 1, 2, 1, 3 1, 5 1, 5 1, 5 1, 5 4, 1. Bass staff has notes with fingerings 4, 1, 1 2, 3, 2. Dynamics: *mf*, *Fine*, *p*.

Fourth system of music. Treble and bass staves. Treble staff has notes with fingerings 5 3, 5 3, 3 1, 5 3, 3 1, 1, 4, 3 1, 2, 2, 1. Bass staff has notes with fingerings 3, 5, 1, 2, 1 2, 1. Dynamics: *p*.

Fifth system of music. Treble and bass staves. Treble staff has notes with fingerings 5 3, 4, 5, 4, 1, 2, 1. Bass staff has notes with fingerings 5, 5. Dynamics: *p*. Instruction: *D.C.*

DANCE OF THE SPRITES

Another of Mr. Hopkins' engaging, "likeable" tunes. If played with daintiness and charm, it makes an excellent teaching piece. Grade 3½.

Allegro moderato (♩=130)

JOSEPH M. HOPKINS

The first system of musical notation for 'Dance of the Sprites' is in 4/4 time, featuring a treble and bass staff. The tempo is marked 'Allegro moderato (♩=130)'. The piece begins with a 'sempre staccato' instruction and a mezzo-piano (*mp*) dynamic. The melody in the treble staff is characterized by staccato eighth and sixteenth notes, with fingerings 1, 3, 1, 4, 1, 1, 2, 3, 1, 4, 5, and 3 indicated. The bass staff provides a harmonic accompaniment with chords and single notes, including a triplet of eighth notes (3, 5) in the second measure. The system concludes with a repeat sign.

The second system continues the piece, maintaining the 4/4 time signature. It includes a 'rit.' (ritardando) marking followed by a 'a tempo' instruction. The dynamics shift from mezzo-piano (*mp*) to mezzo-forte (*mf*) and then to forte (*f*). The treble staff features a '1st' and 'Last' ending bracket. The bass staff continues with harmonic support, including a triplet of eighth notes (3, 5) in the second measure. The system ends with a 'Fine' marking and a repeat sign.

The third system of musical notation continues the piece. It begins with a 'rit.' (ritardando) marking, followed by a 'mf a tempo' instruction. The treble staff features a '2' marking above a measure. The bass staff continues with harmonic support, including a triplet of eighth notes (3, 5) in the second measure. The system ends with a repeat sign.

The fourth system of musical notation concludes the piece. It begins with a 'rit.' (ritardando) marking, followed by a 'mf a tempo' instruction. The treble staff features a '2' marking above a measure. The bass staff continues with harmonic support, including a triplet of eighth notes (3, 5) in the second measure. The system ends with a 'D.C.' (Da Capo) marking and a repeat sign.

SHORES OF WAIKIKI

The aboriginal music of the Hawaiian natives bore no relation to what is now accepted as Hawaiian music. The present music is derived from the style of the gospel hymns taught to the natives by missionaries. Grade 3.

Languorously (♩=96)

VERNON LANE

The musical score is written for piano in 3/4 time, key of D major. It consists of five systems of music. The first system starts with a piano (*mp*) dynamic and includes fingerings (1, 3, 5) and slurs. The second system continues the melody and accompaniment. The third system includes a first ending (1st) and a last ending (Last) marked *Fine*. The fourth system features a *Ped. simile* instruction and a mezzo-forte (*mf*) dynamic. The fifth system concludes with a piano crescendo (*p cresc.*), a rallentando and diminuendo (*f rall. c dim.*), and a double bar line (*D. C.*).

VISION

Vivian Yeiser Laramore

OLIVE DUNGAN

Brilliantly-rather fast

f

Here is a song the wil-lows sing, Lean-ing a-against the skies;

Life is in-deed a beau-ti-ful thing, Seen through a wil-low's eyes. —

Slower

mp

Here is a song the rob - ins sing Deep in the pleas - ant lea; — Life is in-deed a

mp *legato*

gor - geous thing, *l.h.* Seen from the bough of a tree. —

accl. *rit.*

f a tempo Here is a song the po - ets sing, 'Jour-ney-ing toward their goal; Life is in-deed a

f a tempo

molto rit. per - fect thing, *ff* Seen with the eyes of the soul.

molto rit. *ff accel. al fine*

agitato cresc. e rit.

FLIGHT

Presto

MURIEL LEWIS

VIOLIN *P r. h.* *simile*

PIANO *P l. h.*

1

0

accel.

accel.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, measures 5-8. Measure 5 includes the instruction *rit.* (ritardando). Measure 6 includes *mf a tempo* (mezzo-forte at tempo). The right hand continues with a melodic line, and the left hand features a steady eighth-note accompaniment.

Third system of musical notation, measures 9-12. The right hand plays a continuous sixteenth-note pattern. The left hand continues with a steady eighth-note accompaniment. Measure 10 includes the instruction *mf a tempo*.

Fourth system of musical notation, measures 13-16. Measure 13 includes the instruction *accel.* (accelerando). The right hand continues with a melodic line, and the left hand features a steady eighth-note accompaniment.

Fifth system of musical notation, measures 17-20. Measure 17 includes the instruction *pizz.* (pizzicato). Measure 18 includes *arco* (arco). Measure 19 includes *f* (forte). The right hand features a melodic line with triplets and slurs. The left hand continues with a steady eighth-note accompaniment.

SUNDAY MORNING IN THE MOUNTAINS

Prepare: { Sw. Aeoline, Céleste, Bourdon 16' & Trem.
Gt. Fl. 8' (later Chimes if possible), coupled to Sw.
Ch. Soft Fl. 8; coup. to Sw.
Ped. Soft 16'; coup. to Sw.

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RUDOLPH GANZ

Arr. by Chester Nordman

Tranquillo (♩=96)

MANUALS

PEDAL

Ped. 42

Gt. (Quasi Horn) (A)

Gt. (A)

Sw. (A) mf

pp

mf

Ch. (or Gt. pp)

Gt. (B)

Ch. (G)

Sw. (G)

f

p (Echo)

f

p (Echo)

f

p

Gt. (B)

Ch. (G)

f

p

f

p

f

pp

Sw. (A)

mf

pp

mf

Gt. (Chimes ad lib.)

Gt. (A)

Bourdon off
Celeste only

Sw. (G) pp

Gt. (or Ch.) (A)

Ch. (or Sw.) (E)

ppp

p

pp

Celeste off
Aeoline only

morendo

Ped. 31

MILITARY POLONAISE

FREDERIC CHOPIN

Arr. by Ruth Bampton

SECONDO

Allegro con brio (♩=88)

The musical score is written for a grand staff, consisting of a treble clef and a bass clef. The key signature is one sharp (F#), indicating D major. The time signature is 3/4. The tempo is marked 'Allegro con brio' with a metronome marking of quarter note = 88. The score is arranged by Ruth Bampton and is the second movement of the piece. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are many fingerings indicated throughout the score. The piece concludes with a 'Fine' marking.

MILITARY POLONAISE

PRIMO

FREDERIC CHOPIN

Arr. by Ruth Bampton

Allegro con brio ($\text{♩} = 88$)

The musical score is written for a single melodic line (PRIMO) and a bass line. It begins with a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro con brio' with a metronome marking of 88. The score is divided into systems. The first system contains the initial melody and accompaniment. The second system includes a 'Fine' marking. The third system continues the melody and accompaniment. The fourth system includes a 'D.C.' (Da Capo) instruction. The score is filled with various musical notations, including chords, fingerings, and articulation marks. The piece concludes with a final chord and a 'D.C.' instruction.

PARADE OF THE TIN SOLDIERS

Grade 1.

Tempo di Marcia (♩=108)

SIDNEY FORRESTER

Musical score for 'Parade of the Tin Soldiers' in 4/4 time. The score is written for piano and includes fingerings and dynamics. The first system starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is 'Tempo di Marcia' with a quarter note equal to 108 beats per minute. The score is marked with 'mf' (mezzo-forte) and 'f' (forte). The piece features a variety of chords and melodic lines, with fingerings indicated by numbers 1-5. The score is divided into four systems, each with a treble and bass staff.

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SLEEPY EYES

Grade 1½.

Andantino (♩=120)

BOBBS TRAVIS

Musical score for 'Sleepy Eyes' in 3/4 time. The score is written for piano and includes fingerings and dynamics. The first system starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is 'Andantino' with a quarter note equal to 120 beats per minute. The score is marked with 'p' (piano) and 'p dolce' (piano dolce). The piece features a variety of chords and melodic lines, with fingerings indicated by numbers 1-5. The score is divided into two systems, each with a treble and bass staff.

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Grade 2. **Valse moderato** ($\text{♩} = 56$) **DAINTY BUTTERCUP** J. J. THOMAS

5 2

D. C.

5 1 3 5 4

IN CHINATOWN

Grade 2½.

Con anima (♩=120)

WILLIAM SCH

The musical score is written for piano and right-hand part. It consists of five systems of music. The tempo is 'Con anima' (♩=120). The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings.

System 1: Right hand starts with a triplet of eighth notes (F#, A, C) followed by a quarter note (D). The left hand plays a steady eighth-note accompaniment. Dynamics: *p* (piano), *slightly L.H.* (left hand). Tempo: *a tempo* (return to tempo).

System 2: Right hand continues with eighth-note patterns. The left hand plays a steady eighth-note accompaniment. Dynamics: *mp* (mezzo-piano).

System 3: Right hand features a triplet of eighth notes (F#, A, C) followed by a quarter note (D). The left hand plays a steady eighth-note accompaniment. Dynamics: *p* (piano), *mf* (mezzo-forte), *p* (piano).

System 4: Right hand continues with eighth-note patterns. The left hand plays a steady eighth-note accompaniment. Dynamics: *mp* (mezzo-piano).

System 5: Right hand features a triplet of eighth notes (F#, A, C) followed by a quarter note (D). The left hand plays a steady eighth-note accompaniment. Dynamics: *p* (piano).

The Pianist's Page

(Continued from Page 288)

"Your influence over me in the form of a very compact and easy to understand method of teaching, plus loads of inspiration, has brought more rapid progress in the last four months than in the previous seven years, and has made practicing so enjoyable that it's at the top of the list of the things I love to do (including all social events).

"I betcha one thing, that if you didn't exist, most of us grade and high school piano students would still be 'unthinkers' and 'pian-sits,' still dreading that horrible old hour of practice every afternoon like the plague! (even though they do love music)."

The High Cost of Living

Even dear old Bach was just as plagued by it as you and I! Here follows an excerpt from one of the few surviving letters written in his own hand. In 1730 Bach found that his position as Cantor of St. Thomas' Church in Leipzig was not a bed of roses. He could no longer tolerate the unpleasantness and bickering of the powers that ruled the church. So he decided to look for a job elsewhere, and wrote his friend Erdmann, who lived in Danzig as Russian agent. (The original letter is in the Russian archives in Moscow):

"I have discovered that this situation is not as good as it was represented to be, that living is expensive, and that my masters here are strange folk who care

very little for music. I am subjected to constant annoyance, jealousy, and persecution. It is therefore in my mind, with God's assistance, to seek my future elsewhere. If you know or hear of a good position in your city I beg you to give me your valuable recommendation. I promise on my part to give satisfaction, show diligence, and justify your esteemed support.

"My present post is worth about 700 crowns a year, my income being derived mainly from extra service, such as festivals, weddings, and funerals. If the death-rate is higher than usual, my revenue increases in proportion; but Leipzig is a healthy place, and for the past year I have received about 100 crowns less than usual for funerals. The cost of living, too, is so excessive that I was better off in Thuringia on 400 crowns a year.

"May I add that I can arrange to give vocal or instrumental concerts solely from the members of my own family. All my children are born musicians; my wife has a very clear soprano, and my eldest daughter can give a good account of herself too."

Poor Johann Sebastian! Despite his unparalleled qualifications, he couldn't find another job.

Next year, 1950, will find artists, orchestras, choruses, teachers everywhere observing the two hundredth anniversary of Bach's death. Make your own plans for it now.

Preparation for Opera

(Continued from Page 300)

other is never to be jealous!

The young singer needs to realize the immense importance of studying a part dramatically as well as vocally. That, too, cannot be too much stressed. Many young singers tend to work on a rôle as if it were a matter of vocal nuancing, and then, afterwards, to add a few gestures and motions. Nothing could be more dangerous! Actually, vocal and dramatic study should begin and progress together—neither comes first and neither is more important. Indeed, if there were a shade of greater importance, I think it would go on the dramatic side. I say this because I firmly believe that rôles should be worked out from character. The person you have to portray should be clearly fixed in your mind before you attempt to create her, either through voice or gesture. In Berlin, we spent much time comparing characters according to their basic types. *Elisabeth* (in "Tannhäuser"), for instance, is a very different person from *Sieglinde*. *Sieglinde* is the Amazonian figure, of larger-than-mortal thoughts and habits. *Elisabeth* is the mediaeval gentlewoman, restrained, controlled, Gothic in her gestures. Both parts have to be sung, and both stem from the creative wealth of the same composer—but how different they are as characters! This must be made clear by their every least action—the way they hold their heads, the way they move their hands and feet, the way they glance about the stage. Being able to explain the difference in each character is as much a part of operatic preparation as

being able to sing the arias!

As to actual singing, the young singer should learn not to do too much warming up on the day of a performance—any performance. The professional soon learns to use (and tire!) the voice as little as possible on a singing day. My habit is to try my voice around noon and then to go to bed and rest mind, body, and voice. Then, at the opera house, an hour before I go on, I generally spend no more than ten minutes on scales and sustained notes. That's all! The value of those ten minutes is to get the voice warm, and to exercise the muscles of the singing apparatus—I call it getting the diaphragm *alive*. That is all one needs. If the voice is correctly used in the first place, ten minutes of warming up should be enough to assure a smooth singing performance.

Vocal needs and problems are too individual to attempt any long-distance discussion of methods or exercises. I may say that for myself, I have the greatest faith in scales, scales, and more scales. But what I wish to emphasize here is that the best vocal work, *by itself*, will never launch an operatic career. That requires additional skills calculated not merely to please the ear (with vocal tones) but to transport the whole being of the spectator. Thus, the best service the young singer can do himself is to get out of the studio and rub off the corners in actual work before an audience. Only in that way can there be a genuine and completely intelligent preparation for opera.

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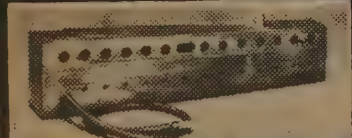
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The Singer and Stage Fright

(Continued from Page 291)

No seizure can last forever; given time, it finally wears off, leaving its victim cleansed and free for a long period.

There are several ways to evoke premature stage fright; one of the best is to sit down, quietly, some hours before the concert and call to mind all the reasons why one might be afraid. Perhaps some critical or valued person is coming. There is one great cause for an over-wish to do well, with its resulting tension. Perhaps the singer fears "break-downs," with their aftermath of humiliation. To some, the very look of a well-filled, brightly-lit auditorium means that so much will be expected that they cannot possibly measure up. There are innumerable hidden, half-hidden, or even acknowledged reasons feeding the fires of fright. The best thing to do is to recall them as searchingly and completely as possible; hold them up, full-view, before the trembling self and let these thoughts make one suffer, for as long as they will. For awhile it will feel "just terrible." Then, mind and body will grow familiar, therefore bored, with the whole business. The sufferer will begin to feel "whatever happens tonight is bound to happen and I cannot worry about it or stop it. I have made as careful preparation as I know how; the rest isn't up to me but to 'fate,' 'luck,' or (if the thinker is pious), in the hands of God."

Not everyone can evoke premature stage fright at first try; for some it takes repeated effort. Others never do it without the aid of a teacher or coöperative friend. But, however you accomplish it, do try "emotional catharsis" if you are troubled with severe, disabling fright. It is the hard way, but it *never* fails to work. One of its best features is the fact that you will never need to undergo it more than once or twice. Fear of fear is what keeps stage fright alive. Once you know of a sure way of relief, you are cured, from that moment. Often one hears young singers say, after a performance, "How I wish I could go back in there and do it over again! I'm not a bit scared, now. Now I could *really* show them what I can do." What a pity to feel this way, after the proper time for "showing them" has passed! In our experiments with "emotional catharsis" we found that those who underwent it were left in a mood for "showing" an audience *before* the show! How thrilling it becomes when we can approach the business of public singing, not with the thought, "Here is an ordeal. Will I survive it?" but with the joyous anticipation, "Here is an opportunity for me to create something beautiful."

Tried and Tested Procedures

A number of interesting "highlights" are contributed by other teachers, students, and artists who found ways to defeat stage fright. A tenor once said, "I have this stage fright business almost licked. My knees are steady and I have enough breath, and I surely enjoy singing for people, but I still can't keep my throat from getting dry. That's the only thing I fear." For his cure he was told to buy a baby-size rubber ear-syringe, fill it with cold water, and carry it in his handkerchief whenever he sang in pub-

lic. When an audience saw him presumably wiping his face, our tenor was actually getting a drink by slight pressure on the bulb. Of course, there are other ways to fight throat dryness, but they had failed to work for him. Now, with the syringe in his handkerchief and the knowledge that he had water handy, he soon ceased to need it.

One teacher I know feels that the most distressing symptom of stage fright is stiffening of the face. "When the 'masque' grows rigid," says she, "the voice becomes pinched and colorless, and its owner, hearing it so, grows even more scared." So, to counteract this, she tells her pupils to undergo a short orgy of wrinkling their noses, curling back their lips, and generally manipulating their faces, just before stepping out to face the audience. It *does* help! The young folks, busily concentrating on keeping the "loose masque," partially forget their fears, and soon, hearing their own voices come out as colorfully as usual, they feel encouraged and really start to sing. The rest is easy.

Still another teacher advises that it is helpful to imitate outwardly the poise and "graces" of the experienced, while achieving such poise oneself. She exhorts her pupils to *watch* (as well as listen to) the great singers at concerts. Then they are to go home and practice making a "grand entrance" and a "regal exit"; to "hold the grand manner" on an imaginary stage, which anyone can pretend to have in her own bedroom. She also recommends that pupils practice their song-words (not sung, but softly spoken) in a mirror, while making the face express each word, somewhat as a movie actress would do in a closeup.

An old friend, who had been a fine concert singer, told how she had finally found freedom from stage fright through her religious faith. "I was scared to death," she says, "until the day I realized that it is not I who will finally decide how great a success I am to be in this world. I am only in charge of the *preparation*, which I do as completely as I can. But once I set foot on a stage, I 'let go' completely, knowing that, no matter what I do, I am in the Hands of a greater Stage Director." This artist had the beginnings of a concept which all over-zealous people should consider.

In conclusion: if you have stage fright, you owe yourself the experience of overcoming it. To conquer the thing will give you a feeling of accomplishment, self-discipline and power, that no lesser victory could bestow. Perhaps you only want to sing solos in a country church, or take part in the high school operetta. Whatever you do, cultivate your talents to their fullest, but add to them the skill and exhilaration of *enjoying* your performance and of knowing how to "hold an audience in the palm of your hand." In all the world there is no other feeling like it.

Correction

In ETUDE for February 1949, Mr. Robert Stevenson wrote in an article entitled "Mexico, Land of Musical Charm" that the orchestra at Guadalajara was a "temporary set-up." Mr. G. H. Dalrymple, the manager of the orchestra's conductor, Mr. Leslie Hodge, informs us that his client has been conductor there for some eight years, with the exception of the time he spent in the Navy. Therefore the orchestra is not a "temporary set-up."

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VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

Once More the Young Contralto

Q. I am fifteen and one-half years of age, and will be a Junior in high school next term. I am studying singing and my teacher says that I have an unusually mature voice for my age. However, I have heard that no singer should start lessons before seventeen. Is this true? I sing better before an audience. Is this unusual? I shall probably have to pay most of my own expenses when I go to college. Do you think I should continue studying music or pursue some career more suitable to a person of my circumstances?

My range is from B-flat below Middle-C to High-C. Is this a nice range for a person of my age? I also study piano. Do you think I should discontinue either piano or voice? Do you think both are too much? Which do you think has more future? I am really partial to voice. I am bothered with a little sinus trouble. If I should make singing my career, would this interfere very much?

—L. D.

A. 1. If you are physically and mentally mature for your years, as you suggest, there is no reason why you should not start your singing lessons immediately.

2. To be able to sing without nervousness before an audience is a distinct advantage. Cultivate it.

3. This is a question that should be answered by your parents, your friends, and your teacher. You know your possibilities; we do not.

4. Your range is good, provided your tones are all of good musical quality and well under control.

5. If you are strong enough to take piano and singing lessons and still keep up your scholastic studies, well and good. If not, do not attempt so much that your health will be impaired.

6. Without hearing you play and sing we could not summon up the courage to answer this question.

7. Have a thorough examination of your throat and sinuses. Even a slight sinusitis is a severe handicap to the singer's career.

of voice alone. My range is about two octaves, and I would like to be a concert singer if I could live on this alone.—E. T.

A: There is, and there always will be room enough on the concert stage and in the opera for a singer with a voice like Lawrence Tibbett's. Mr. Tibbett never specialized in the works of Wagner, as your Canadian friend suggested. His greatest success was in Italian, French, and American operas. His beautiful voice, his clarity of diction, and his remarkable interpretative powers, together with his tremendous repertoire of songs in several languages, made him equally popular as a recitalist and as a radio artist. Take example from him. A Frenchman can readily learn to speak and sing Italian, because of the similarity of the languages, both of them belonging to the Romance group. Contemplate for just one minute the number of great composers from whose works you would be able to choose: Mozart, Rossini, Bellini, Donizetti, Verdi, Puccini, Halévy, Bizet, Gounod, Massenet, just to mention a few. Why specialize in Wagner until you understand the German tongue? Then there is a tremendous number of excellent songs in French and Italian, as well as the fine English and American songs, all suitable for concert performance and for singing "over the air." Of course you should not fail to realize that the greatest success comes to the singing actors who have appeared either in one of the larger opera companies or in moving pictures. Make your own choice of what you are going to do. It is high time at twenty-seven, and please remember that next year you will be twenty-eight, and even one lost year cannot be replaced. Go to it with all your heart and soul and strength, for "The time is now."

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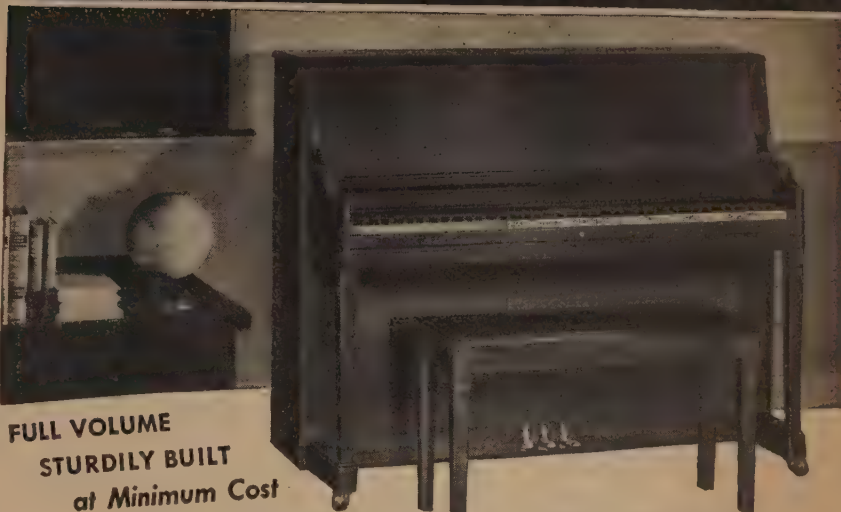
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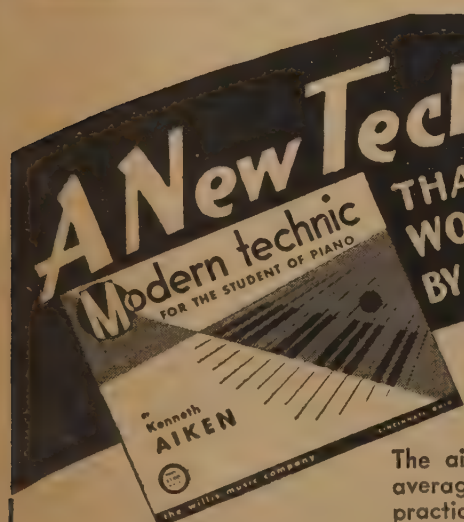
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On Becoming a Better Pianist

(Continued from Page 281)

values and progress of melodic pattern, one comes to crystallize those nebulous "feelings" into a reasoned and controlled guide to interpretation. Since that first illuminating lesson with Mr. Matthay, I have been able to know *what* I am doing, *why*, and *how*!

Matthay also helped me greatly with octave playing. I had harbored an unconscious fear of octaves, lest they tighten my arm. Matthay gave me several simple rules that cured that fear. He told me never to raise the hands before playing an octave or to come down upon it from a distance above the keyboard. I was to keep hand, arm, and shoulder free, and play the octave passage exactly as though it were a passage, or scale, of single notes—from *right* on the keys! The motion, in getting from one octave to the next, should be one of simple, free, sideward motion up or down the keyboard—never from the top down. "Don't play from 'way up there,'" I can hear him saying, "stay on the keys—they are lovely, friendly keys; don't rush away from them!"

The secret of the much-discussed Matthay Method—than which, nothing has been more misunderstood—is simply to keep the playing members free from tensions. Matthay always said his was no "method," but pure common sense. He himself often used the word "relaxation," and in the way he meant it, it is the correct word. But since it has come to be so grievously misunderstood as some sort of spineless flopping about, I hesitate to use it without qualification. Matthay also used this splendid conception of freedom to improve tone—particularly *forte* tone. The reason why much *forte* playing runs the risk of sounding percussive and harsh is that the playing arm tenses itself to bring force upon the keys and then remains tense. Matthay taught me never to allow the slightest tension to creep into my playing. Where *forte* and even *fortissimo* playing was needed, he made me get my arms, wrists, and hands quite free, and then release my full body weight straight from the shoulder-section, *very quickly*. Loudness of tone is governed by the amount of weight released and the speed with which it is released. Then, after the note has been struck,

the playing members must immediately be relaxed (or freed) of the weight which went into the tone. In this way, *fortissimo* passages can be played without the least stiffness or tension to the player, and without the least harshness of resulting tone.

Despite the most regular practice, however, it is always possible that a pianist may be cursed with what is known as an "off day." In many instances, this stems, directly or indirectly, from an "offness" in the resistance of the body—perhaps one is tired or nervous; perhaps one has had a sleepless night; perhaps one has eaten the wrong thing for dinner! For that reason, the best way to keep on playing well is to maintain the best possible body resistance. Lead an even, regular life; avoid excesses of any kind; get plenty of fresh air and exercise. If, on a playing day, one still feels nervous (I always do—who does not?), the only possible help—in such a matter, one does not venture to speak of a cure!—is to go back to the very beginning of one's musical groundwork and exercise *control*. One may be feeling perfectly miserable inside—the only important thing is to let no one know it! Taking a series of deep, diaphragmatic breaths, as a singer does, inhaling slowly through the nose, gives a good support of firmness and control!

Thus, it becomes clear that, whether one is approaching a problem of technique, of interpretation, or of personal "nerves," the soundest way of progressing toward better pianism is *control*. Learn to be master of yourself. Learn to know exactly *what* you want to do, *why* you want to do it that way rather than another, and *how* your best-desired result can be attained. In this sense, then, the best answer to becoming a better pianist has less to do with fingers and keys than with alert, regular, never-remitting self-discipline! Still, important as all this is, it is only the prelude—the preparation—for the actual concert performance. At that moment, I no longer think of these preparatory details; through regular practice and work, they have become second nature. All I think of at the concert is the beauty of the music and the releasing of my *emotional concept* of that music.

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ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. I am interested in a small organ for home use, and would appreciate any advice you can give me. I would like a two-manual and pedal instrument which would not require too much maintenance. Is it possible to get a small pipe organ with small pipes electrified? Would a reed organ give the same quality of tone as a pipe organ? Please suggest what type of organ would be best for the home, and give the names of firms who build small organs. —R. L. H.

A. Naturally, a pipe organ would have a better tone than a reed organ, though the matter of space is very important in a home instrument, and with the space available in the average home the scope of a pipe organ would necessarily be limited. By "electrified" we presume you mean electric action, and this of course is possible with small as well as large organs. We are sending you the addresses of (A) small pipe organ manufacturers, and (B) reed organ manufacturers or dealers in second hand instruments.

Q. I would like to know if it is possible to purchase a used Hammond organ or its equal, or a pipe or reed organ suitable for home use. I am a piano teacher, very much interested in the organ. There are no organs in the churches here. I am not in a position to purchase an expensive instrument, but would appreciate information on this. The manufacturers advise me there are no second-hand Hammonds for sale, and I am wondering if there would be any listed with the War Surplus Board—I know there were a number used in the various

army camps. Do you know where I could obtain this information; also approximate prices? —O. L. W.

A. It seems reasonable to suppose that the War Surplus Board would have something, but we do not recall ever having seen any announcements. A letter addressed to the War Assets Administration, Washington, D. C., might possibly elicit information. We are sending you the names of a few dealers who might possibly have on hand something in the way of a small pipe or reed organ, and suggest that you communicate with them.

Q. I am fourteen years old, and am organist in a small town church. I have studied piano for four-five years, and play fourth and fifth grade music. My organ is a one-manual reed instrument with the following stops (listed). It is pumped by foot and has a sforzando pedal. Please recommend a suitable instruction book, and several books of offertories. —D. L. J.

A. One of the best methods we know for the reed organ is the one by Landon, which you may obtain from the publishers of ETUDE. The following are excellent collections: "Classic and Modern Gems for the Reed Organ," "Reed Organ Player," Landon; "Presser's Two-Staff Organ Book," Murray's "100 Voluntaries," or "Practical Voluntaries." The publishers of this magazine will send any of these on approval.

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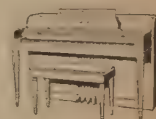
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The Essentials of Teaching

(Continued from Page 297)

once, except with the very definite aim of knowing that passage better—knowing it better technically; that is, knowing better what he should do and what he should not do; and knowing better its musical content, its shape, and feeling. He should further explain that a passage cannot be known well technically unless it has been practiced slowly; so slowly that each finger can be placed on the string with deliberate intention.

While the passage or solo is being studied in this manner, some hints of its musical meaning will have been absorbed by the student. As soon as the technique is mastered he should be encouraged to develop these hints into a convincing interpretation, repeating the passage time and again for the one purpose of understanding better its inner content; molding and remolding the phrasing, the dynamics, and the tone coloring, as a sculptor molds his clay; so that finally he evolves an interpretation that is a product of thought, imagination, and intuition.

The Correct Approach

This approach can be used with quite young students, provided the ideas suggested are given in their simplest possible forms. It is one of the surest ways of increasing a pupil's interest in his work. As he advances, the demands made upon his imagination will of necessity range wider and become more complex. But by that time he will know how to deal with them.

While instructing a pupil in the technique of practicing, one must be sure that he does not confuse *caution* with *care*. He should have no fear of making a mistake. Neither in music, nor in any other human activity, has anything good ever had its roots in fear. He should be encouraged to admit the mistake, to find

out its cause, to work out the passage *carefully*, and to know that improvement is bound to result.

It is all-important that the Teacher have METHOD in his work, but not A method. Method should imply a well-thought-out arrangement of ideas or the imparting of technical knowledge of fine appreciation of good music, and of the correct performing which will give life to the music.

Utopian Ideas

A distinction should be clearly understood between Method, in the sense in which the word has just been used, and Teaching "methods," which many teachers allow to ossify into a rigid system. Method is the general plan of ideas which can be applied to nearly all students; Teaching "methods" have to be changed and adapted to meet the needs of each individual student, changed with each step of his advance, and changed as his mentality develops. In other words, Method is general strategy, Teaching "methods" are tactics.

There is only one Method of teaching that is really worth much, and it consists of training the student to understand the *How* and the *Why* of everything; to understand the actual cause of all good and all bad effects, not only the technical, but what is, in the last analysis, the most important—the musical effects.

Some of the ideas advanced in the foregoing paragraphs may seem Utopian. They represent an ideal, yes, but it is an ideal that can be very nearly attained. The more firmly a teacher holds to them and endeavors to carry them out, the more rapidly his pupils will advance, the more satisfaction he will obtain from his work, and the more certainly he will feel himself to be a creative artist.

Concerning the Concertmaster

(Continued from Page 284)

suppose the conductor says that a given phrase is to sound "more pointed." It is the concertmaster's task to translate the overall effect of "more pointed" into the exact ways-and-means that will show the men what to do. Perhaps he will indicate what is meant by his own playing. Perhaps he will tell what bowings to use—down bow, *staccato*, and so on. *How* he goes about making the matter clear is his responsibility—but do it he must.

Score Reading a "Must"

The ambitious student, then, should concentrate as early as he can on gaining as much orchestral and ensemble experience as he can. It need not be a big orchestra; a student group, or even a privately organized group of amateurs will do. The value lies in playing in precision with others, and carrying out the interpretative wishes of a musical director. A second essential is the ability to read music as fluently as print. Which leads directly into the next "must"—the ability to read scores (as distinguished from one's own part in a score). There

is no special trick to score reading. It is simply a skill which must be acquired and practice and experience help as much as anything can. Just as a trained researcher can skim down a page of print and take from it the exact data he wants, so an experienced musician can skim down a page of music scores for a dozen choirs, and find his way into the sense of the music. And this, again, leads into a knowledge of repertoire. Certainly, the more one plays, the more repertoire one picks up; it is a great help, however, to train oneself in musical styles *before* seeking a professional opening.

I have said nothing about fluency on one's instrument because that must be taken quite for granted in anyone approaching orchestral work in any capacity. The concertmaster must do more than merely play well! He must be a performer of solo calibre and a leader of conductor calibre who loves to play among the men. For those who have such qualities and such love, there is a big field ahead.

VIOLIN QUESTIONS

Answered by **HAROLD BERKLEY**

On Buying a Bow

M. H. M., Texas. The various makers of bows that you name produce sticks of different grades that are sold at different prices. All the firms have a reputation for good workmanship. If you wish to buy a bow you should write to one of the leading dealers—for instance, The Rudolph Wurlitzer Co., 120 West 42nd St., New York City, or Wm. Lewis & Son, 30 E. Adams St., Chicago, Illinois—giving references, stating the price you wish to pay, and asking to have two or three sent to you on approval. The bow that feels easiest in your hand is the one you should buy.

Description to No Avail

R. W., Oregon. You have given me an excellent description of your violin, so I am sorry to have to say that a verbal description gives one no evidence on which to form an opinion. A violin must be personally examined before its origin and worth can be determined. Your description, detailed though it is, could apply to the work of dozens of different makers. If you think your violin has value, why don't you have it appraised by an expert? There are some very experienced men on the West Coast.

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Mrs. R. V. T., Indiana. I have not been able to obtain any information regarding a maker who branded his instruments G*A*G. The stars are used by a number of German makers, but not by one with those initials. The numbers you mention as being scratched near the tail-piece were almost certainly not put there by the maker.

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L. E. G., Rhode Island. Thank you for the copy of the "Upside Down Waltz" that you sent me. It is cleverly written and looks as though it should be effective.

Books and Finger Charts

Dr. P. McN., Oregon. I unfortunately do not have the space to answer your letter in detail, but I can refer you to some books that will give you most of the material you need. "Practical Violin Study," by Frederick Hahn; "The Art of Violin Playing," Book I, by Carl Flesch; and my own "Modern Technique of Violin Bowing." Finger charts have considerable value in class teaching, though the need for them is not so great in private lessons. I think you had better not advise either teachers or students to make even simple repairs to their violins. Simple repairs are apt to lead to more complicated endeavors, often with disastrous results to the violin. Above all, advise strongly against monkeying with sound-posts.

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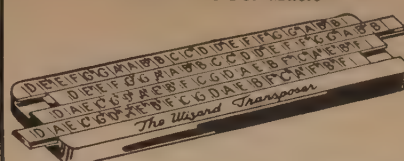
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The Finger Stroke In Piano Playing

(Continued from Page 285)

so hard to undo, are avoided.

Having learned to start a key, the next thing to do is to get tone by swinging finger and key gently and freely from the top of the key to the bottom. If there is no hesitation in the down swing, you will get a soft tone. If there is hesitation, there will be no tone, because the hammer has not received enough impetus to reach the string. To let the key rise, simply relax the finger. The key will lift the finger to the key surface. Gentle down and up finger swings should be practiced a few times slowly and softly,

until the feel of a smooth swing is established. Avoid hurried and aimless repetitions.

If you want more tone, simply swing the finger and the key a little faster, but still smoothly and unhurried. When you reach key bottom, do not dig in. You will not get any more tone by doing this. Just use enough weight to hold the key down. It is surprising how little effort is necessary to attain increasing amounts of tone, when you apply the effort judiciously. Less than two ounces of effort are needed to start a key. With smoothly applied acceleration, the key gives way easily. You can feel the sympathy between finger and key, so that the key seems to take on a personality of its own. If you drive too hard into the key it fights back, and the tone is harsh. The key should always be coaxed into motion. The resulting tone will

then be beautiful. For orderly procedure in working the fingers we may use the following chart.

1-2, 1-3, 1-4, 1-5
2-1, 2-3, 2-4, 2-5
3-1, 3-2, 3-4, 3-5
4-1, 4-2, 4-3, 4-5
5-1, 5-2, 5-3, 5-4

The first of the two numbers in any combination represents the finger on which you rest; the second number is the finger that you play. For example, in the combination 2-4, you rest on the second finger, and play the fourth finger a number of times as described above. The combinations may be transposed into other keys.

After we have the "feel" of these close finger strokes, we may try the higher strokes. At first, raise the playing finger about a half inch above the key surface. From this slightly elevated position, let

the finger swing down gently, just to start the key; but not yet trying for tone. Practice a few key starts until the finger settles into an easy swing. Do not jab at the key. Check up on the other fingers to see that they remain quiet and curved. Now try for a soft tone, by swinging easily through the air, and onto the key in one smooth motion to the key bottom. For more tone, increase the speed of the swing smoothly. If the finger stroke is easy and smooth, the key will swing likewise and the other fingers will not wiggle out or in.

Now you may gradually raise the fingers to a higher position over the key; but always let the fingers fall easily through the air and key. Do not jab at the key surface even if you want a strong tone. Approach the key comfortably and increase the speed of your finger swing as you go through the key, stopping

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only when you reach the key bed.

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These different types of stroke have their good and bad points. Let us examine them. The structure of the fingers should be considered first. Players with short, stubby, fleshy fingers, and with little freedom of motion in the joints simply cannot play with high fingers without straining their muscles. Such players should and do play with close fingers. You have seen them scamper over the keys with free finger action, though the range of the stroke is low. Players with normal fingers and free joints may use the higher stroke. Each player should find the finger height most comfortable for him. There is no danger in raising the fingers, so long as there is no strain in the fingers, hand, and arm. Some players do not feel that they can have control of finger articulation unless there is an appreciable range to the finger swing.

Those who favor close finger action claim there is no lost motion in moving the key, and that there is greater accuracy in finding the keys, and a surer command over tone control. They criticize the high finger stroke because it may cause strain in the lifting muscles. Furthermore, they contend that those who use the high stroke are inclined to drive the finger too hard towards and through the key, thereby causing further strain to the muscle, and resulting in a harsh tone. The hard-driven finger is also accompanied by a sudden lift of the previously played finger, giving us that jab-and-jerk finger action which looks bad, and sounds bad.

Those defending the high finger action claim that the finger can be held up comfortably, that it can swing through the key, and be lifted smoothly, and without strain. They claim that high finger action develops the playing and lifting muscles, and thus ensures greater clarity and positiveness in finger action. To such players the low finger action seems confusing, and conducive to muddy playing.

Let us not be dogmatic about these matters. We can take the good points, and avoid the bad in both types of stroke. In my own teaching experience, I have found that best results are obtained by starting with a close stroke, and then gradually raising the stroke, watching for freedom, smoothness, and good tone. Pupils who develop a control of their fingers in a low stroke will unconsciously begin lifting their fingers higher, and higher. In the last analysis, our object is to produce tone by moving the key with the finger. With individuals, various types of hands, different temperaments, and coordination will be the deciding factors. In the music performed, different speeds, and various types of tonal effects will determine the type of stroke to be used.

In all types of finger strokes we must

keep three things in mind. (1) The finger should be held up easily, no matter at what level. (2) The finger should swing freely through the key, no matter what amount of tone is desired. (3) The stroke should stop as soon as the tone is heard.

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The World of Music

"Music News From Everywhere"

THE ORGAN INSTITUTE conducted by Phillips Academy, Andover, Massachusetts, will have a four-week session from July 18 to August 13, the entire course of instruction to be devoted to advanced organ playing. The master classes and individual instruction will be conducted in the Methuen Memorial Music Hall. The faculty will include E. Power Biggs, Arthur Howes, Arthur Poister, Carl Weinrich, and Ernest White.

JOEL BERGLUND, Swedish baritone, a member of the Metropolitan Opera Association for the past four years, has been appointed general manager of the Royal Opera House in Stockholm. In his new post, Mr. Berglund plans to bring about a closer cooperation between the Metropolitan and the Swedish Opera, and hopes also to give increased opportunities for young Americans to sing in Stockholm.

NORMAN DELLO JOIO, American composer, has been commissioned by Nikolai Sokaloff, musical director of the Musical Arts Society of La Jolla, California, to compose a work for chamber orchestra, to be performed in August 1949, as a feature of the society's summer session.

DR. GUY MAIER, conductor of The Pianist's Page in ETUDE, after many intense seasons of Master Lessons in various parts of the country, is enjoying a period of rest at his home in Santa Monica, and will take no additional pupils during the summer.

THE NEW YORK Philharmonic-Symphony Orchestra will have several outstanding events in its 1949-50 season. Highlights will be a concert version of Strauss' rarely performed opera "Elektra," conducted by Dimitri Mitropoulos, and the presentation of Mahler's Eighth Symphony, scored for large orchestra and a chorus of one-thousand voices, conducted by Leopold Stokowski. Principal singers in the opera will be Astrid Varnay, Elena Nikolaidi, Irene Jessner, Frederick Jagel, Herbert Janssen, and Michael Rhodes.

GREGOR PIATIGORSKY, widely known virtuoso 'cellist, head of the cello department of the Curtis Institute of Music in Philadelphia, will retire from all public appearances for the season 1949-50. He intends to be occupied with writing his autobiography and a novel. He says this will be his first real vacation since he first appeared as an eight-year-old musical prodigy in the Ukraine.



METROPOLITAN OPERA AUDITION OF THE AIR WINNERS

LOIS HUNT, lyric soprano, of Philadelphia, and Denis Harbour, bass-baritone from Canada, are this season's winners of the Metropolitan Opera Auditions of the Air, sponsored by the Farnsworth Television and Radio Corporation. Each singer received a cash award of one thousand dollars and a contract with the Metropolitan Opera Association. Miss Hunt, who originally had planned to be a dental hygienist,

has been singing professionally for only three years. She has sung with the Central City, Colorado, Opera, the American Opera Company, and in San Antonio. Mr. Harbour originally intended being a lawyer, and it was only after receiving his law degree in Canada that he turned to singing. He has been studying three years in New York and reached the finals in the 1948 Auditions. He was on tour last year.

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EDWIN A. FLEISHER, a distinguished leader in the cultural life of Philadelphia, was awarded the 1949 Art Alliance Medal of Achievement. Mr. Fleisher was honored for his contribution to the musical life of Philadelphia, notably his founding of the Symphony Club and the internationally famous Edwin A. Fleisher Music Collection, which in 1929 he donated to the Free Library of Philadelphia. (A highly interesting article on this latter project appeared in *ETUDE* for April.)

SUMMER MUSIC CENTERS are being established in increasing numbers this year. In addition to the Berkshire Music Center, previously mentioned in this column, a number of others have been announced. Pierre Monteux is expanding his school at Hancock, Maine, where a series of concerts will be given in August. Middlebury College in Vermont will hold its fourth annual composers' conference between August 20 and September 3. Charles Blackman, associate conductor of the National Orchestra Association, will conduct a seminar for conductors and ensemble players at his country home in Warwick, New York. This will run from July 5 to August 15. Out in the middle west, the University of Wisconsin will hold its twentieth annual music clinic for high school band, orchestra, and chorus conductors.

HER MAJESTY the Queen of England will honor The Philadelphia Orchestra and its distinguished conductor, Eugene Ormandy, by her presence at the opening concert of the orchestra's British tour on May 24. The concert, to take place in London's famous Albert Hall, will be presented in behalf of the Aid of Victoria League Funds. Mr. Ormandy and the orchestra will enjoy the privilege of being the first American orchestra in a quarter century to play in the British Isles.

SAM RAPHLING, formerly of Chicago, now active in New York City, has won the award of two hundred dollars offered by the Conference of Jewish Women's Organizations in a competition for an original suite based on Jewish folk melodies.

THE PENNSYLVANIA BANDMASTERS ASSOCIATION will hold its annual convention in York, Pennsylvania, May 5, 6, 7, a feature of which will be a massed band concert. Colonel Howard Bronson, President of P.B.A., will conduct part of this concert.

THE "DEAN" of the Negro professional men of Brooklyn, New York, is seventy-year-old Dr. Walter N. Beckman, who has practiced dentistry for forty-six years, is also a musician and church organist, and paid his way through college with his music.

MRS. EDGAR STILLMAN KELLEY, past president of the National Federation of Music Clubs, and widow of the noted American composer, Edgar Stillman Kelley, died suddenly on April 3, in Dallas, Texas, while attending the twenty-fifth biennial convention of the Federation of Music Clubs. Mrs. Kelley was a pianist and taught in New York and Berlin. For many years she was a lecturer at the Cincinnati Conservatory of Music.

Competitions

THE HELEN L. WEISS FOUNDATION of Philadelphia is sponsoring a competition for composers up to thirty-five years of age for a chamber music work not less than ten minutes nor more than twenty minutes in length. The composition may be written for instruments up to eight in number and may

include one or two voices. The first prize is two hundred dollars and the second prize is fifty dollars. The closing date is September 1, and full information may be secured from The Helen Weiss Foundation, 2459 76th Avenue, Philadelphia 38, Pa.

THE UNITED TEMPLE CHORUS of Long Island, New York, Isadore Freed, director, announces the sixth annual

composition competition for the Ernest Bloch Award. Compositions must be based on a text from the Old Testament, and suitable for three-part women's chorus. The award is one hundred and fifty dollars and guaranteed publication by Carl Fischer, Inc. The closing date is October 15, and full details may be secured from United Temple Chorus, The Ernest Bloch Award, Box 726, Hewlett, Long Island, New York.



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BOB JONES UNIVERSITY
GREENVILLE, SOUTH CAROLINA

Junior Etude

Edited by

ELIZABETH A. GEST

For Mother's Day

by Plowdon Kernan

When Mother sings, her hands flash rings;
She weaves a song, so gay, so long,
We love her better than before,
And cry, "Oh, mother! Sing some more."

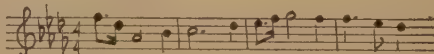
And then we hear her voice ring clear;
And as she plays, she smiles, she sways.
An Angel in soft, bird-like wings
Is Mother, when she sits and sings.

Quiz No. 44

(Keep score. One hundred is perfect.)

1. If a certain major key has six sharps in its signature, what are the letter names of the tones in the dominant seventh chord in this key? (10 points)
2. If your teacher mentioned the manuals at your lesson, what instrument would you be studying? (10 points)
3. Which indicates the softer tone, *p* (piano) or *mp* (mezzo piano)? (5 points)

4. If you were attending a symphony



concert and the symphony included a large mixed chorus, to what symphony would you probably be listening? (10 points)

5. Was the opera, "Il Trovatore" ("The Troubadour") composed by Donizetti, Verdi, Puccini, Pergolesi, or Tchaikovsky? (5 points)
6. Is Tagliavini (pronounced Tal-yavé-nee) a pianist, violinist, conductor, singer, or composer? (10 points)
7. How many sixteenth notes equal a half note tied to a double-dotted quarter note? (15 points)
8. Which of the following composers lived longest: Mozart, Bach, Brahms, Haydn, Chopin? (5 points)
9. Name the usual woodwind instruments included in a symphony orchestra. (20 points)
10. What theme appears with this quiz? (10 points)

Answers on next page.

May Birthdays And Anniversaries

May 1 is the anniversary of the death of Antonin Dvořák, 1904; Bohemian composer of the symphony, "From the New World."

May 2 and 3 were the dates of the first non-stop airplane flight across the United States, 1923.

May 7 is the birthday of Johannes Brahms, 1833.

May 8 is the birthday of Louis M. Gottschalk, 1829, one of America's early composers.

May 9, the great organist, Buxtehude, died in Germany, 1707. Bach made a journey of two hundred miles on foot to hear this organist.

May 12 is the birthday of Jules Massenet, 1842, French opera composer.

May 13, also 1842, is the birthday of Sir Arthur Sullivan, English composer of light operas, "The Mikado," "H.M.S. Pinafore," and so on.

May 15 is the birthday of Monteverde, 1567; nearly four hundred years ago, but considered a modernist of his time.

May 15 is also the birthday of Stephen Heller, 1815, who composed studies that many of you play.

May 20, 21, Charles Augustus Lindbergh made the first solo flight across the Atlantic Ocean, 1927.

May 22 is the birthday of Richard Wagner, 1813.

May 24 Morse sent the first telegram, 1844.

May 31, Haydn died, 1809.

Style Show

Piano Recitalogue

by Leonora Sill Ashton

SCENE: Interior with piano.

PIANO PUPILS: Arthur, Ethel, Jean, Ralph, Jack, Meg, Laura, who play solos or duets. (Other pupils may be added.) Hugh, master of ceremonies.

HUGH (steps to front of stage): When we speak of a fugue or a sonata, everyone who has studied music knows from their names in what form these compositions were written. But there are other forms of compositions which receive their titles from the style in which they are written. Today, we are going to have a musical style-show, so that you may hear some of these other types of compositions. These types we are going to play for you today relate to various dance forms. Ethel will play first and tell you about some dances.

ETHEL: Some of the loveliest styles in music are heard in dances. Among the earliest of these is the *Allemande*, a cheerful dance that comes from German origin. Another is the *Sarabande*, a slow and stately dance from Spain; the *Gigue*, a lively dance of uncertain origin; the *Gavotte* and the *Bourrée*, probably of French origin, are similar in character, the *Gavotte* beginning on the third beat in four-four time, while the *Bourrée* usually begins on the first beat. To show you the style of the *Gavotte* I will play one by — (seats herself at piano and plays).

HUGH: Now Jack will tell you about an Italian dance.

JACK: The Italian composers created many beautiful musical styles, both in instrumental music and in song. One of the Italian dance styles is called the *Tarantella*, a lively, fast dance in six-eight time. The old legend about it is that its rapid performance will cure people who were bitten by the tarantula, a very large spider. I will play a *Tarantella* by —.

HUGH: And now Meg has a contrasting type of dance for us.

MEG: The Minuet is one of the best loved dances of all time, and its music is melodious and graceful. It originally came from France. It is written in three-four time and is performed with dignity, low bows, and curtsies. I am going to play a *Minuet* by —.

HUGH: Ralph comes next, with some information about Waltzes.

RALPH: The *Waltz* is a graceful dance everyone likes, and it also is written in three-four time, or meter. It had its beginning in Germany as a Country

dance, when it was called the *Ländler*. Later, when it was danced in parlors and balls it was called the *Deutsche*. Since then, composers of every land have written music in the style of the *Waltz*. Chopin is noted for his very pianistic *Waltzes*, though they were not intended for dancing. Johann Strauss wrote many melodious *Waltzes* appropriate for dancing. I shall now play you a *Waltz* by —.

HUGH: Arthur will now tell something about Polish dances.

ARTHUR: Many dance styles came from Poland, the *Polonaise* and the *Mazurka* being two of the best known styles. Chopin's great *Polonaise* in A major is a fine example, and his *Mazurka* in B-flat is played by most young pianists. The *Polonaise*, a stately dance, grew from a March written for the Poles when they paraded before one of their leaders, John Sobieski, and later it became a court dance. The *Mazurka* was the great folk-dance of Poland. It is written in three-four time, like the *minuet* and the *waltz*, though its effect is very different, as it has an accent on the second beat, which calls for a kick on the part of the dancers. I will play a *Mazurka* by —.

HUGH: Laura has something to tell about the dances of Spain.

LAURA: The Spanish people have many colorful dances, such as the *Fandango*, *Bolero*, and *Seguidilla*, which is mentioned in the book "Don Quixote" pronounced *Key-hó-te* written about

(Continued on next page)

Symphony of the Pines

(Prize Winner in Class A, Special Poetry Contest.)

Thou Pine, with melancholy sing
Your verse in minor key;
Your music, like great waves of grief
Sighs forth its tale to me.

To some, your music's soothing, calm.
Yet I do not agree;
A turmoil of emotion, Thou,
An endless elegy.

O, Pine, intended to be sad,
Out in your native scene;
Alone, aloof, to stand and sing
Your song of mighty mien.

There's nothing in this world, I think,
Can match that symphony—
The wind performs at night, upon
The branches of that tree.

EDITH SUBERT (Age 16), Wisconsin.

Prize winning poems, Class B, Stella Lois Ward, and Class C, Billy Keane, will be printed in a later issue.

The Instruction Book Beethoven Never Wrote

A few days before Beethoven's death he wrote to his friend Moscheles about some of the projects he had in mind and hoped to complete. One of these was an Instruction Book for Piano, which he said was "to be something quite different from that of any one else."

One could spend many, many hours wondering what Beethoven's instruction book would have been like! How many, many piano students would have enjoyed it!



Dancing the TARANTELLA (From a painting)

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

you enter on upper left corner of your paper and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have any-one copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by June fifth. Results in a later issue. Subject for essay this month, "Singing in a Chorus."

Style Show

(Continued)

the year 1600. The Spanish dances are often accompanied by the castanets and tambourine, and many of them are said to be of Moorish origin. I will play a *Spanish Dance* by ———.

HUGH: Jean will now ask us to pretend we are Gypsies, as we learn something about their dance styles.

JEAN: Gypsies were known in Europe in the fourteenth century, but their origin is uncertain. In Hungary they were a very musical people, and many of the Hungarian dances are either of Gypsy or Magyar origin, and their rhythm is a marked characteristic of this music. Both Liszt and Brahms used Hungarian melodies in their Rhapsodies. I will play a *Hungarian Dance* by ———.

HUGH: Now, I will close our program with an old dance style, out of which many other styles probably grew. All of the dance styles you have just heard resulted from the fact that people in all countries like to dance and have developed music suitable to their style of dancing. I will play a *Country Dance* by ———.

CURTAIN

Letter Boxers

Replies to letters on this page will be forwarded when sent in care of the JUNIOR ETUDE

Dear JUNIOR ETUDE:

I am one of your subscribers in Holland. I experienced the Japanese occupation in the Netherlands East Indies and I was never able to study music until I arrived in Holland after the war.

I play the piano and have had lessons for one and one-half years but I am able to play sonatas by Beethoven and Mozart. Although I am too old to enter your JUNIOR ETUDE monthly contests I would like to receive letters about music, and so on, from some of the older Juniors or other readers, because my friends here do not like music. I am eagerly awaiting some answers.

From your friend,
Frank Lioni, (Age 20), Holland.

Dear JUNIOR ETUDE:

I have been taking piano lessons several years and hope to be a concert pianist. When I finish high school I would like to go to Paris to study. My uncle used to live in Paris and has told me many things about it.

Where I live I am the only person who likes classical music, so I would like to hear from others who like it as I do.

From your friend,
Mary Lou Wall (Age 15),
West Virginia

Dear JUNIOR ETUDE:

I have taken piano lessons since I was eight years old and I would like to hear from other ETUDE readers.

Lucille Savely (Age 10),
Nebraska

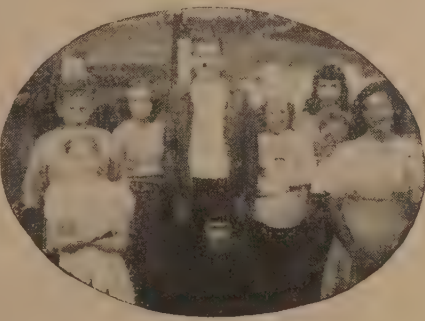
Calling Catalina Quiroz

From the Philippines comes a request to the JUNIOR ETUDE for the address of Catalina Quiroz, who was included in our Honorable Mention list in the November 1948 issue.

This request came from someone who is trying to trace people of the same name who have not been heard from since the war, and we are therefore asking Catalina to send her address to the JUNIOR ETUDE as soon as possible, so this request can be filled and perhaps help to trace these people.

Unfortunately the JUNIOR ETUDE keeps on file only the addresses of the monthly prize winners and the Letter Box writers, not the addresses of the Honorable Mention winners, and that is why we are asking for help.

Will you help, Catalina? Thank you.



MAKE MINE MUSIC CLUB

Sharon, Massachusetts

Virginia Metcalf, Ralph McHonigle, Margaret Knott, Pamela Foster, Ralph Ballard, Marilyn Chaffee, Lee Oliver, Martha Brown, Ian Miller, Priscilla Chaplin.

Answers to Quiz

1. C-sharp, E-sharp, G-sharp, B. 2. Pipe organ (or electric organ). 3. P (piano). 4. Beethoven's Ninth Symphony, called the Choral Symphony. 5. Verdi. 6. Concert and opera singer. 7. Fifteen. 8. Haydn (seventy-seven years old). 9. Piccolo, flutes, oboes, English horn, clarinets, bass-clarinet, bassoons, contrabassoon. 10. Chopin Prelude, in D flat, Op. 29, No. 15.

Honorable Mention for Special Poetry Contest

The JUNIOR ETUDE is sorry that only the three prize-winning poems could be printed, because very excellent verses were also sent in by some of the following contestants: Roxann Price, Grace Baro, Pat Fifield, Joyce Schauf, Donald Kauman, Freddie Turner, Patricia Townsend, Mary Gregory, Daniel Mazurowski, Allen Dixon, Alice Heizer, Judy Lawrende, Patricia Lee Bander, Janet Ellen McCrosky, Gay Christine Hamilton, Faye Holmes, Mary Alice Younce, Barbara Meland, Carolyn Nevins, Pat Lou Henly, Robert Kappler, Louis Fusselman, Kathleen Orscheln, Guyleen Rankin, Larry Rankin, Michael Keane, Mary Ellen Kroner, Janice Martin, Anita Ladd, George Elson.

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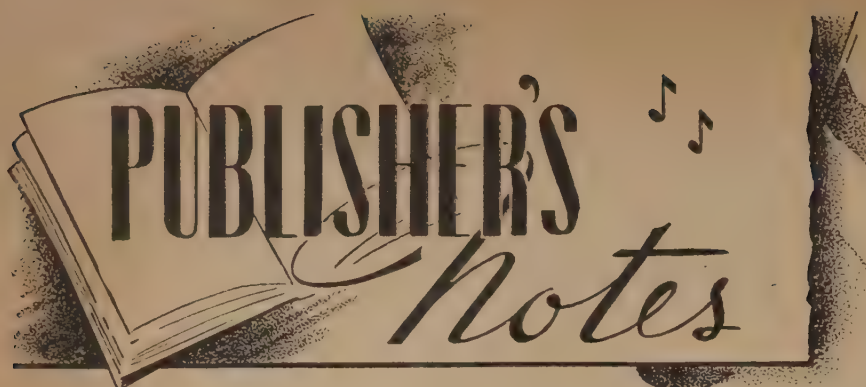
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A Monthly Bulletin of Interest to All Music Lovers

May, 1949

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The low Advance of Publication Cash Prices apply only to single copy orders placed prior to publication. Delivery (postpaid) will be made when the books are ready.

All Through the Year—Twelve Characteristic Pieces for Piano.....Ketterer	.30	Organ Musings .....	.80
Assembly Band Book—A First Book for Elementary Bands	Gordon	Second Piano Part to Streabogg's Twelve Easy and Melodious Studies, Op. 64	40
Parts, each .....	.20	Songs of Worship—A Collection of Songs for the Church Soloist, For High and Low Voices	40
Conductor's Score	40	Stanford King's Party Piano Book.....	.60
The Chapel Choir Book—For Three-Part Mixed Voices (S.A.B.), with Organ Accompaniment	Peery	Sousa's Famous Marches—Adapted for School Bands—Individual Scores .....	.25
The Ditson Album of Organ Solos.....	.50	Conductor's Score .....	.75
Echoes from Old Vienna—For Piano Solo .....	.40	Technic Tactics—Twenty-one Short Studies for Piano .....	.25
Fifteen Recreative Etudes for Piano..Scher	.35	Ten Choral Preludes and a Fantasy—For Organ .....	.60
An Introduction to Score Reading..Schluer	.80	Twelve Compositions by American Composers—For Organ with Bells.....	.75
Ivor Peterson's Piano Accordion Book....	.65	You Can Play the Piano, Part III—A Book for the Older Beginner.....	.35
Little Pieces from the Classic Masters—For Piano Solo.....	.30		
Little Players Growing Up—A Piano Book	Kerr		
Noah and the Ark—A Story with Music for Piano	Richter		

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IVOR PETERSON'S PIANO ACCORDION BOOK

This group of arrangements by the well-known Swedish accordionist and Victor recording artist should have high appeal for any and all performers on this instrument. A liberal group of Mr. Peterson's own compositions is included, and the table of contents is rounded out with such numbers as Brahms' *Hungarian Dance, No. 5*; *Invitation to the Dance* by Weber; *Theme from Tchaikovsky's "Sixth Symphony"*; *Sounds from the Vienna Woods* by Strauss; and the Russian folk song, *Two Guitars*. At the Advance of Publication Cash Price of 65 cents, postpaid, no accordionist should fail to reserve a copy.

NOAH AND THE ARK

A Story with Music for Piano
by Ada Richter

This familiar story affords Mrs. Richter an excellent opportunity to present some of her best and most attractive tunes in the early grades. The story, given in simple language, makes each of the pieces doubly enjoyable for the young student. Texts are given with the music, also, and there are line drawings for the pupil to color.

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The supplementary piano studies contained herein are distinguished by their practicality and educational value. Short, descriptive etudes, each of which is devoted to a special phase of technique, range in difficulty from grade two to grade three. Among the subjects treated are alternating right and left hand scale passages; rhythmic studies; legato and cantabile playing; staccato; broken chords; left hand development; chord and pedal work; chromatic scale passages; and interlacing triads. The Advance of Publication Cash Price for a single copy is 35 cents, postpaid.

TWELVE COMPOSITIONS BY AMERICAN COMPOSERS

For Organ with Bells

This new publication for organ with bells is the result of a prize contest for composers, sponsored by G. J. Schulmerich, inventor and manufacturer of the Schulmerich Carillon Bells. The contest with awards totaling one thousand dollars was judged by Dr. Harl McDonald, composer, and Manager of the Philadelphia Orchestra, Dr. John Finley Williamson, President of the Westminster Choir College, Seth Bingham, Associate Professor of Music at Columbia University, and Dr. James Francis Cooke, Editor of ETUDE.

Robert Elmore's *Speranza* was awarded the first prize. David S. York won the second prize with his *Divinium Mysterium*, and Rollo F. Maitland was given the third prize for his *Poem*. Other prize-winners whose compositions are included in this book are Louis B. Balogh, M. Austin Dunn, Willard Somers Elliot, Walter Lindsay, Ellen Jane Lorenz, Rob Roy Peery, Frederick C. Schreiber, William C. Steere, and Hobart Whitman.

Dr. Alexander McCurdy, Head of the Organ Department at Curtis Institute and the Organ Department at the Westminster Choir College, and also Editor of the Organ Department of ETUDE, has written instructive Study Notes to be used in connection with this new volume. The Foreword is by Dr. James Francis Cooke, Editor of ETUDE.

The publication of these original compositions marks a new epoch in the use of bells with the modern organ. The book will add variety to any organist's repertoire. The expertly designed registrations include those for the Hammond organ. Order your copy now at the special cash price of 75 cents, postpaid. This is an Introductory Offer and will be withdrawn at the end of the month.

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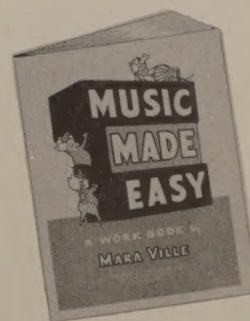
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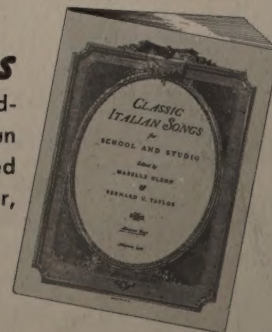
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